

ABHIJNANA SAKUNTALAM.

TEXT WITH NOTES AND TRANSLATIONS.

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INTRODUCTION.

I

In a country, the tendency of the teachings of the sages whereof is to strip this universe of its reality and to invest it with the dreamy unsubstantiality of an illusion,—to direct all efforts to shake off all earthly pursuits with a view to seeking what is true, real and beautiful,—the union of the soul with God—, in such a country that the cultivation of that branch of knowledge, which busies itself in dealing with the fates of dynasties of kings, with wars, battles and treaties, with social revolutions and the growth and decay of nations through ages, would be considerably neglected, is not strange. Hence it is that the Indo-Aryans have no history in the proper sense of the term. The so-called histories, the Puranas are but attempts at popularising the serious teaching of the Vedas and the Upanishads. The records of the actions of the heroes of several ages, and the various stories found in them betray a singular want of that critical spirit which constitutes the essence of history. And moreover they do not furnish a connected account of the race, its rise and decay.

And where history is wanting, it is a matter of considerable difficulty to settle with accuracy, the date of a poet. The materials to be drawn upon in this direction being but traditions, stories, and incidental references by other persons whose dates have been ascertained, the result at best would be a little better than a guess.

The tradition * runs that Kalidasa † was one of the nine gems of the court of Vikramaditya, a great patron of learning and a wise, just and powerful ruler. It is said that his capital was Ujjayini in

* धन्वन्तरिचपणकामरसिंहशङ्खवेतालभट्टघटकपर्णकालिदासाः ।

ख्यातो बराहमिहिरो नृपतेः सभायां रत्नानि वै वररत्निर्नवविक्रमस्य ॥

† It is said that there were three poets of the name of Kalidasa—

एकोऽपि जीयते हन्त कालिदासो न केनचित् ।

शङ्करे ललितोद्गारे कालिदासमयी किम् ॥

Malwa. The stories about him are so many, of such a diversified nature, and most of them so incredible that to cull out the truth from them might have worthily been one of the Labours of Hercules.

There is an era, named Samvat * said to have been introduced by Vikramaditya, the beginning of which is 56 B. C. "But some scholars have recently come to the conclusion that what is called the Era of Vikramaditya 56 B. C. was a date arrived at by taking the great battle of Korur in which Vikrama finally defeated the Mlechhas *i. e.*, 544 A. D. and then by throwing back the beginning of the new era 600 years before that date *i. e.* 56 B. C." The celebrated Chinese Pilgrim Hiouen-thsang travelled in India during 629—645 A. D. He notices the reign of Siladitya Harshavardhana in Kanyakubja. His reign is fixed at about 645 A. D. Banabhatta the celebrated author of the Kadamvari states that Siladitya Harshavardhana was the son and successor of Siladitya Pratapasila, who reigned for fifty years. (550—600 A. D.) This Siladitya Pratapasila was the successor of Vikramaditya the Great. Thus the age of Vikramaditya falls before 550 A. D.—an account rendered highly probable by the historic evidence of the great battle of Korur 544 A. D.; and strengthened by the fact that Dr. Buhler could not produce a single inscription where the Vikrama era was used before 754 A. D.

Another circumstance might be cited in favour of this

* "With regard to the introduction of the Vikrama era, I challenged the production of any single inscription prior to 543 A. D. dated according to the Vikrama era. No such inscriptions were then known, and yet it was supposed that this era had been in use ever since 56 B. C. However, as Professor Kielhorn has shown, some such inscriptions have since been found, and that fact is very important. They are few, and why during nearly six centuries there should be so few inscriptions dated by the Vikrama era has still to be accounted for. Besides, Professor Kielhorn fully admits that the era of Vikrama does by no means prove the historical reality of a king Vikramaditya and his nine literary gems in the first century B. C. On the contrary, he holds that the Vikrama era is simply the era of the kings of Malavas, and the name Vikrama era is due to a mere misunderstanding. A king Vikrama is never mentioned before 1050 after the era of Vikrama."

Max Muller's "India, what can it teach us" ? Preface to the second Edition.

conclusion. Barahamihira, the celebrated astronomer, spoken of in the memorial verse as a contemporary of Kalidasa died in 587 A. D. Amara Sinha, the celebrated lexicographer, a Buddhist by religion, was also one of the "nine gems," and was treated with equal respect with the followers of the Brahmanic religion. This shows that at the time there was toleration in religion. The period of Indian history that is marked by a rise of this spirit of toleration is about 500 A. D. It culminated in the reign of Siladitya Harshavardhana.

These facts point to the probable conclusion that the age of Vikramaditya was the first half of the sixth century A. D. Kalidasa, the court-poet of Vikramaditya, flourished in that century.* But when and where he was born can not be definitely said. Dr. Bhau Daji is of opinion that Kalidasa was Gauda Saraswata Brahmana; and he identifies

* "The main thesis of Professor Max Müller is, that in the middle of the sixth century A. D. the reign of a king Vikramaditya of Ujjayini, with whom tradition connected the name of Kalidasa and other distinguished authors, was the golden age of Indian court-poetry. This renaissance theory is based on Fergusson's ingenious chronological hypothesis that a supposed king Vikrama of Ujjayini, having expelled the Scythians from India, in commemoration of his victory founded the Vikrama era in 544 A. D. dating its commencement back 600 years to 57 B. C. The epigraphical researches of Mr. Fleet have destroyed Fergusson's hypothesis. From these researches it results that the Vikrama era of 57 B. C. far from having been founded in 544 A. D., had already been in use for more than a century previously under the name of the Malava era (which came to be called the Vikrama era about 800 A. D.) It further appears that no Sakas (Scythians) could have been driven out of Western India in the middle of the sixth century, because that country had already been conquered by the Guptas more than a hundred years before. Lastly, it turns out that, though other foreign conquerors, the Huns, were actually expelled from Western India in the first half of the sixth century, they were driven out, not by Vikramaditya but by a king named Yasodharman Vishnuvardhan.

"Thus the great king Vikramaditya vanishes from the historical ground of the sixth century into the realm of myth. With the disappearance of Vikrama from the sixth century A. D. the memorial verse *धन्वन्तरि...* has lost all chronological validity with reference to the date of the authors it enumerates. None of the other arguments by which it has been attempted to place Kalidasa separately in the sixth century have any cogency. One of the chief of these is derived from the explanation given by the fourteenth century commentator, Mallinatha, of the word *dingnaga* occurring in the 14th stanza of Kalidasa's Meghaduta.... The explanation, to begin with, is extremely dubious in itself. Then it is uncertain whether Mallinatha means the Buddhist teacher Dingnaga. Little weight can be attached to

him with Matrigupta, the friend of Vikramaditya who ruled in Kashmir after the death of Hiranya.

"The earliest known authentic reference to Kalidasa is an inscription* dated 556 Saka or 634 A. D., in which he and Bharavi are spoken of as being renowned poets. Bana's reference† to him in the beginning of the Harshacharita shows that he must have flourished before the first half of the seventh century—the time usually assigned to Bana." Mallinatha's explanation of the 14th sloka‡ of Meghaduta makes Nichula

the Buddhistic tradition that Dingnaga was a pupil of Vasubandhu, for this statement is not found till the sixteenth century. The assertion that Vasubandhu belongs to the sixth century depends chiefly on the Vikramaditya theory, and is opposed to Chinese evidence, which indicates that works of Vasubandhu were translated in A. D. 404. Thus every link in the chain of this argument is very weak.

"The other main argument is that Kalidasa must have lived after Aryabhatta (A. D. 499) because he shows a knowledge of the Scientific Astronomy borrowed from the Greeks. But it has been shown by Dr. Thibaut that an Indian astronomical treatise undoubtedly written under Greek influence, the *Romaka Siddhanta*, is older than Aryabhatta, and can not be placed later than A. D. 400. It may be added that a passage of Kalidasa's *Raghuvamsa* (XIV. 40) has been erroneously adduced in support of the astronomical argument, as implying that eclipses of the moon are due to the shadow of the earth : it really refers to the spots in the moon as caused, in accordance with the doctrine of the Puranas by a reflection of the earth.

"Thus in the present state of our knowledge there is good reason to suppose that Kalidasa lived not in the sixth, but in the beginning of the fifth century A. D. The question of his age, however, is not likely to be definitely solved till the language, the style and the poetical technique of each of his works have been minutely investigated, in comparison with datable epigraphic documents, as well as with the rules given by the oldest Sanskrit treatises on poetics."

Sanskrit Literature. Macdonell

- * येनायोजि न वेश्म स्थिरमर्थविधौ विवेकिना जिनवेश्म ।
स विजयतां रविकीर्तिः कविताश्रितकालिदासभारविकीर्तिः ॥
- † निर्गतासु न वा कस्य कालिदासस्य स्मृतिषु ।
प्रौतिर्मधुरसाद्रासु मञ्जरौष्विव जायते ॥
- ‡ स्थानादकात् सरसनिचुलादुत्पत्तोदङ्मुखः खं ।
दिङ्नागानां पथि परिहरन् स्थूलहस्तावलीपान् ॥

and Dingnaga as contemporaries of Kalidasa. The date assigned to Dingnaga, the pupil of Asanga, is the middle of the sixth century A. D. Thus from other independent references it appears that Kalidasa lived about (530—600 A. D.)*

About the life of Kalidasa very little is known. The stories extant about him describe him to be the veriest fool. He rose to be a great poet through the favour of the Goddess of Learning. However incredible these stories may be, they embody the opinion of posterity regarding the great poet. That opinion is this that except through Divine Grace or the inspiration of the Muse, a man can not rise to such eminence by learning and culture alone. Dr. Bhau thinks that his native place will be found at last in Kashmir or its neighbourhood. He had no doubt suffered from the pangs of poverty and neglect and travelled a good deal. † Kalidasa professed the *Saiva* form of worship.

His works are :—The *Raghuvamsam*; the *Kumarasambhavam*; the *Meghadutam*; the *Ritusanharam*, the *Sakuntala*, the *Malavikagnimitram*; the *Vikramorbasi* and some other minor poems. The *Nalodayam* is thought to be one of his works : It is believed that he wrote a treatise on astronomy; ‡ and

* “Kalidasa is mentioned with Bharavi as a famous poet in the inscription dated A. D. 585-6 (507 Saka era) and for the present I see no reason to place him much earlier. Avinita, who wrote a commentary on fifteen Cantos of Bharavi's *Kiratarjuniyam*, is said to have lived about 470 A. D. But even if we accept this date, Bharavi and Kalidasa need not have lived before the fifth or fourth century A. D.”

Max Muller's India, what can it teach us. New Edition p. 91.

† This verse is supposed to be written by Matrigupta, who in the opinion of Dr. Bhau was the same as Kalidasa :—

श्रीतेनीह्वरितस्य मासमग्निं चिन्तार्षवेमज्जतः
शान्ताग्निं कृटिताधरस्य जमतः सुत्थामकुर्वेमम ।
निद्रा क्वाप्यवमानितेव दयिता सन्तज्य दूरं गता
सत्पात्रप्रतिपादितेव वसुधा न जीयते शर्व्वरे ॥ *Raj-Tarangini.*

‡ Dr. Bhau has shown that the *Jyotirvidyabharana* was composed by some later author.

one on Sanskrit Prosody. The Prakrita poem *Setukavya* supposed to have been written on the occasion of Pravarasen's constructing a bridge across the *Bitasta* (Hydaspes) is considered to be from his pen.

From the above works of various descriptions can be judged the versatile nature of the poet. Estimate of the poet. genius of their author. He was a poet, a dramatist and an astronomer. And his works testify to the superior order of his scholarship,—his acquaintance with the important systems of philosophy, the Upanishadas, and the Purans ;—his close observation of society and its intricate problems ;—his delicate appreciation of the most refined feelings, his familiarity with the conflicting sentiments and emotions of the human heart,—and his keen perception of and deep sympathy with the beauties of nature. His imagination was of a very high order and of a constructive nature. His description of aerial voyages in *Raghuvamsam* and *Sakuntala* is so exquisitely beautiful and so true to nature that one can not but be struck with the vast range of the constructive and reproductive capacity of his imagination.

Though a poet, he was in point of scientific researches far in advance of his age.* His power of depicting all shades of character,—high and low,—from the king to the common fisherman, is astonishing. His similes are so very apt that they touch directly the heart and at once enlist the sympathy of the reader. He is called the poet of the sentiment of Love. True that this sentiment was his *forte*, but it is by no means true that he could not successfully handle the other sentiments. Yet it must be admitted that in his descriptions of objects of nature,—*viz.* hills and forests—his imagination flags and fails to inspire into the mind of the reader that solemn, awful and sublime aspect of nature which is so often called up by Bhavabhuti's description.

* Observe :—

- (i) पुषोष इङ्गि हरिदश्वदीधितेरनुप्रवेशादिवशालचन्द्रमाः ।
- (ii) मङ्गीदधेः पुर इवेन्दुदर्शनात् गुरुः प्रहर्षः प्रबभूव नात्मनि ।
- (iii) काया हि भूमेः शशिनो मलत्वेनारोपिता शुद्धिमतः प्रजामिः ।
- (iv) श्रीकरव्यतिकरं मरीचिभिर्दूरयत्यवनने विवस्वति ।
इन्द्रापपरिवेश्यतां निर्भरासवपितत्रं जल्यमौ ॥

His diction is chaste and pure, and free from extravagance and is marked by that felicity of expression, spontaneity and melody which have earned for him the epithet—"the favoured child of Muse,"—and have secured for him that high place among poets which the admiration of his readers—Eastern and Western—bears testimony to. His notes are a clear burst of bird-song.

II.

Among the various sorts of literary compositions the drama holds the most important position
 Drama ; its rise ; etc. for it is a picture of real life and as such is of a national interest. "It consists of two principal species, tragedy and comedy ; the minor species are tragedy-comedy, farce, burlesque, and melo drama : Both tragedy and comedy attained their perfection in Greece" long before the Christian era. There it originated in the worship of Bacchus. "The English drama took its rise from the mysteries or sacred plays by the medium of which the clergy in the Middle Ages endeavoured to impart a knowledge of the Christian religion."

"The construction of such composition is, as a general rule, marked by three stages, (1) the opening of the movement ; (2) the growth or development of the action ; and (3) the close or catastrophe."

"The so-called Aristotelian law of Unity of time, of place and of action (called the Unities) in a drama was the fundamental rule or general idea from which the French classical dramatic writers and critics derived or to which they referred, all their practical rules for the construction of a drama. This law demanded that there should be no shifting of the scene from place to place, that the whole series of events should be such as might occur within the space of a single day, and that nothing should be admitted irrelevant to the development of the single plot."

"The so-called unities of time and place are purely fictitious principles to either of which it may be convenient to adhere in order to make the unity of an action more distinctly perceptible, and either of which may with equal propriety be disregarded to give the action probability."

“The Sanskrit drama is said to have been invented by the sage Bharata, who lived at a very remote period of Indian history and was the author of a system of music.”* The general name of drama is *Rupaka* of which the *nataka* is the type and points to a root *nata* which has the signification of dancing, and acting ; hence western scholars are of opinion that the Sanskrit drama has developed out of dancing. It is highly probable that the representation of dramas of early times were attended with dancing and gesticulation. But on the single evidence of the root *nata*, of which dancing is not the only sense, to assert that the drama originated in dancing is assuming too much. What seems probable is that there were rude performances without the contrivances of stage and scenic arrangements,—of which dancing and music formed a considerable part.

At what age and through what stages those early rude performances attained the highly developed form of the organised drama it is difficult to ascertain.

That the Greek drama might have exerted, at least, a very remote influence on the development of the Sanskrit drama is an assertion which requires proof.† The early European dramas in which traces of Greek influence are visible disclose a more or less strict adherence to the Aristotelian law of unity of time and of place ; but the earliest Sanskrit drama with which

* “The earliest references to the acted drama are to be found in the *Mahabhasya*, which mentions representations of the *Kamsabadha* and the *Balibadha*, episodes in the history of Krishna. Indian tradition describes Bharata as having caused to be acted before the Gods a play representing the *Svayamvara* of Lakshmi. From all this it seems likely that the Indian drama was developed in connection with the cult of Vishnu-Krishna ; and that the earliest acted representations were therefore, like the mysteries of the Christian Middle Ages a kind of religious plays, in which scenes from the legend of the God were enacted mainly with the aid of song and dance, supplemented with prose dialogue improvised by the performers.”

Sanskrit Literature. Macdonell.

† Professor Krishna Kamal Bhattacharya kindly drew my attention to the dictum of the *Sahitya Darpana*.—

“नानेकदिननिर्व्वर्त्तकयया सम्पूयोजितः”—षष्ठः परिच्छेदः ।

This, no doubt, smells like the Greek rule of unity of time. But the early Sanskrit dramas show by their construction that this rule was either not in existence at the time of their composition or was more honoured in the breach than in the observance.

the learned are acquainted,—the *Mrichhakatika*,*—attributed to a regal author, king Sudraka, whose reign is generally fixed in the second century, B. C., does not adhere to the above law.†

Between Sudraka and Kalidasa there is a wide gap of several centuries, a blank not marked by the rise of any dra-

"It is an interesting question whether the Indian drama has any genetic connection with that of Greece. It must be admitted that opportunities for such a connection may have existed during the first three centuries preceding our era.....Greek dynasties ruled in Western India for nearly two centuries. Alexandria was connected by a lively commerce with the town called by the Greeks *Barygaza* (now Broach) at the mouth of the Narmada in Gujrat; with the latter town was united by a trade route the city of Ujjayini (Greek *Ozene*) which in consequence reached a high pitch of prosperity.....Professor Weber has even conjectured that the Indian God of love, Kama, bears a dolphin (*makara*) in his banner, like the Greek *Eros*, through the influence of Greek courtesans.

"The existence of such conditions has induced Professor Weber to believe that the representation of Greek plays, which must have taken place at the court of Greek princes in Bactria, in the Punjab, and in Gujrat suggested the drama to the Indians as a subject for imitation. The theory is supported by the fact that the curtain of the Indian stage is called *Yavana-nika* or the "Greek partition." Weber at the same time admits that there is no internal connection between the Indian and the Greek Drama.

"Professor Windisch, however, went further and maintained such internal connection. He thought he could trace in the *Mrichhakatika* the influence of the new Attic comedy which reached its zenith with Menander about 300 B. C....The improbability of the theory is emphasised by the affinity of the Indian drama to that of Shakespeare. It is doubtful whether Greek plays were ever actually performed in India; at any rate, no references to such performances have been preserved. The earliest Sanskrit plays extant are, moreover separated from the Greek period by at least four hundred years. The Indian drama has had a thoroughly national development, and even its origin, though obscure, easily admits of an indigenous explanation. The name of the curtain may be a reminiscence of Greek plays actually seen in India; but it is uncertain whether the Greek theatre had a curtain at all."

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* "Attributed to a king named Sudraka, who is panegyrised in the prologue, it is probably the work of a poet patronised by him, perhaps Dandin, as Professor Pischel thinks. In any case, it not improbably belongs to the sixth century."

Sanskrit Literature. Macdonell.

† Since the discovery of the dramas of Bhasa, the view that *Mrichhakatika* is the earliest Sanskrit drama has to be given up. The dramas of Bhasa are no doubt anterior to that of Sudraka and others. It is very likely that Bhasa lived long before Christ. But nothing definitely can be asserted now regarding his date.

matic literature. It may be supposed that either the literary movement during these centuries was in a different direction, or the dramatic productions, if any, being of a low order were not strong enough to outlive ages.*

According to the code of criticism laid down in works on poetics the Sanskrit drama should deal principally either with the sentiment of love, or the heroic sentiment; the other sentiments should have a subsidiary position. There should be four or five principal characters, and the number of acts should vary from five to ten, &c. &c. There are several species of the drama,—ten principal, and eighteen minor. Of these none has a tragic end.

“Every play opens with a prologue or to speak more correctly an introduction designed to prepare the way for the entrance of the *dramatis personæ*. The prologue commences with a benediction or prayer. The blessing is generally followed by a dialogue between the manager and one or two of the actors, in which an account is given of the author.... At the conclusion of the prologue, the manager adroitly introduces one of the dramatic personages, and the real performance begins. The play being thus opened, is carried forward in scenes and acts; each scene being marked by the entrance of one character and the exit of another. The stage is never left vacant till the end of an act, nor does any change of locality take place until then. The commencement of a new act is often marked like the commencement of the piece, by an introductory monologue or dialogue spoken by one or more of the *dramatis personæ* and is called *Viskambhaka* or *Pravesaka*. The piece closes as it began with a prayer for national plenty and prosperity, spoken by one of the principal personages of the drama.”

The development of the plot is brought about through five divisions called the five *Sandhis*, or combination of incidents whereby the object is attained. They are (1) मुख, (2) प्रतिमुख, (3) गर्भ, (4) विमर्श, (5) निर्वहण । That is to say :—

* “I had tried to show.....that the great break between the ancient Vedic and Buddhistic literature, and this artificial Kavya literature, was due to the inroads of the Scythians. I had fixed the literary interregnum as between the first century B. C. to at least the third century A. D.”

Max Muller, *India what can it teach us?* Preface to the second Edition.

(1) The introduction of a fundamental point on which depends the action of the play.

(2) The partial development of the means towards attaining the ultimate object.

(3) The means thus lighted upon attains the maturity of a plan.

(4) The mature plan about to lead to fruition becomes for a time thwarted by some untoward circumstances.

(5) The fruition or bringing about of the ultimate object.

"Of the three plays of Kalidasa the *Sakuntala* has acquired the greatest celebrity. The popularity of this play with the natives of India exceeds that of any other dramatic and probably of any other poetical composition. But it is not in India alone that the *Sakuntala* is known and admired. Its excellence and beauty are acknowledged by many learned men in every country of the civilised world." Goethe's remark may be quoted here :—

The place of *Sakuntala* among Sanskrit dramas.

"Wouldst thou the young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed ?
Wouldst thou the earth and heaven itself in one sole name combine ?
I name thee, O *Sakuntala* ! and all at once is said."

The sources of the *Sakuntala* are :—(1) The *Mahabharata*—*Adiparva*, and (2) The *Padmapuranam*—*Svargakhanda*.*

* It is held by scholars, eastern and western, that the Puranas, as they exist now, are the works of several hands. Interpolations have been introduced into them from time to time. Consequently it is very difficult to ascertain the dates of the Puranas. Some of them are of modern growth. The *Padmapurana* is held to be a very modern Purana, on the ground that it is replete with bigoted sectarianism ; and it is believed that the story of *Sakuntala* in the *Padmapurana* is derived from Kalidasa's drama. From a careful perusal of the *Mahasivapurana* it appears that both Kalidasa and Bharavi are greatly indebted to this Purana for their respective works, the *Kumarasambhava* and the *Kiratarjuniya*. The ability and skill which the author of the Purana has shown in dealing with the grounds common to the poems make one inclined to believe that the accounts of Parvati's marriage and of Arjuna's asceticism and subsequent fight with Siva were not taken from the poems and fitted into the Purana ; on the contrary the poets drew materials for their respective poems from the Purana itself. If it appears highly probable that Kalidasa drew materials for the *Kumarasambhava* from the *Mahasiva Purana*, it may

The story given in the Mahabharatam is as follows :—

Dushyanta, king of Hastinapur, a descendant of the Lunar dynasty of kings, was once out a-hunting. He rambled through several forests and came to the hermitage of Kanwa. When he came to the hermitage, Kanwa was not there, having gone out to gather fruits. Sakuntala received the king and did the rites of hospitality. The king became acquainted with the particulars (the same as given in the play) about Sakuntala's birth from her own mouth ; insisted on marrying her ; obtained her consent ; and they were married. The king went away before Kanwa's arrival in the hermitage. On coming to the hermitage, Kanwa became aware of the fact and congratulated Sakuntala on her choice. The result of this union of Sakuntala with Dushyanta was a child, who was born and brought up in the hermitage. The child was named Sarbadamana because of his superhuman strength by which he overawed all beings. When the boy was nearly six, Kanwa sent Sakuntala with the boy to Hastinapur, escorted by some of his disciples.

When they arrived at Hastinapur and saw the king, the king denied having any relation with Sakuntala,—who pressed her claims to recognition ; but the king turned a deaf ear to her entreaties and expostulations. Sakuntala, with a broken heart, went away ; just then a voice in the air was heard confirming the statements of Sakuntala. The king acknowledged that he had had recourse to that pretence for fear of the people at large. Now that they were convinced of the legality of his secret marriage, he was ready to welcome home his wife and child.

The Padmapurana gives an improved version of the above story. It describes that there was a mighty king of the Lunar Dynasty by name Dushyanta, who once went out to hunt and in the pursuit of a deer came near the hermitage of Kanwa where some anchorites requested him not to kill the deer. The king felt thirsty and was seeking water, when he saw certain maidens of the hermits watering the plants. One of them, an exquisitely beautiful maiden, named Sakuntala, receiv-

he held not unreasonable that he might have taken the account of Sakuntala from the Padmapurana. Portions of the Padmapurana are no doubt of very modern growth. But there is not sufficient proof to induce us to believe that the whole of the Purana was compiled after the time of Ramanuja.

ed him. At the sight of her, the king was smitten with love, and asked her her parentage ; whereupon Sakuntala asked her companion, Priyambada, to satisfy the king with an account of her birth. The account does not differ from what is given in the play. The king hearing the story of her birth asked the companion to have the consent of Sakuntala to be married to him according to the form known as *Gandharva*. Sakuntala asked the king to wait till her foster-father, who had gone out to gather fruits, would come back. But the king becoming importunate, she, at last, gave her consent. And they were married on the condition that the issue of this union would occupy the throne of Hastinapur. The king then went away after having promised that he would shortly send his ministers and army to escort her to his capital.

When Kanwa came to the hermitage, he became aware by his spiritual powers, of what had transpired in his absence, and congratulated Sakuntala on having chosen a husband worthy of her in every respect. Next day while Sakuntala was deeply absorbed in thoughts about her absent lord, the celebrated choleric sage Durbasa came and demanded the rites of hospitality. But his call was not responded to. Upon this he cursed Sakuntala that he whose thoughts had led her to forget her duties would disown her. Priyambada heard the curse and by entreaties appeased the wrath of the sage, who, being conciliated, ordained that the curse would cease at the sight of some ornament of recognition.

Sakuntala became quick with child and in the seventh month of her pregnancy was sent by Kanwa to Hastinapur in the company of Gautami, Priyambada, Sarangarava, and Saradwata. On their way they bathed in the Prachi Saraswati, where Sakuntala gave Priyambada the ring given by the king as a proof of their union. While Priyambada was about to do it up in the corner of her cloth, it accidentally fell into the river and was lost. But not a word about it was spoken to Sakuntala.

At last they arrived at Hastinapur ; and sent words to the king. The king asked his family priest, Gautama, to inquire of them the cause of their coming. Whereupon the priest met them at the gate, knew the object of their coming and informed the king of it. The king denied Sakuntala and took

her to be a woman of lost character. At the intercession of the priest she and her companions were brought before the king. On the king's publicly disowning her, the disciples went away saying that the king would have to repent of it. Sakuntala asked Priyambada to produce the ring, but on being told that it had been lost, she fell senseless on the ground. When she revived she made an eloquent appeal on moral and religious grounds. But all was in vain. The priest then came forward and asked the king to allow her to stay in his house till she gave birth to a child. The king consented, and when Sakuntala was following the priest, Menaka with her irradiant form appeared and taking hold of her daughter vanished. Every one present there was astonished and frightened.

After this incident, one day while the king was out on inspection, a certain fisherman, charged with the theft of a royal ring, was brought before him. The account given by the fisherman as to how he came by the ring is the same as given in the drama. On the production of the ring, the king remembered everything regarding Sakuntala.

Sorrowing for Sakuntala, the king passed three long years ; at the end of which he was invited by Indra to kill some demons. While he was coming back from the realm of Indra, he alighted on the hermitage of Maricha. There he saw a young boy tormenting five lions. From the vaunting speeches of the boy the king gathered that the boy was a scion of the race of Puru. But while he was in an indecisive mood as to the parentage of the boy, he met the sage Maricha, from whom he came to know every thing. And thus the couple, Sakuntala and Dushyanta, became once more united, till death parted them.

The story given in the drama is materially the same as narrated in the Padmapurana. Yet the poet has ingeniously introduced several scenes to give the story an air of life and truth, and has handled the whole thing so skilfully and with such innovations that all through the piece traces of a masterly hand and true dramatic touch are visible. The second scene—the interview of the hero and the heroine—has been considerably altered. In the original, Sakuntala herself receives and exchanges words with the king, and her actions and manners give no hint as to de-

ciphering the attitude of her mind towards the king. But in the play, Sakuntala is a bashful virgin, smitten with love at the first sight of the king, standing confused at the change of her own feeling. The sweet, simple and innocent maiden, Anasuya, is the poet's creation. And the Priyambada of the play is entirely a different creature.

The transmutation of Kanwa's absence for a day into an absence for months on a pilgrimage is a happy one. A day is but a small space of time to persuade a maiden, brought up in a hermitage, to consent to marry a perfect stranger. The air of improbability which hangs about the whole story is removed by this happy device. Then the whole of the incidents described in the first, second and third Acts owe their existence to the fertile imagination of the poet.

The curse of Durbasa and Kanwa's affectionate treatment of Sakuntala, after his return from his sojourn, is a matter common to both the *Purana* and the play. The *Purana* tells us that Priyambada accompanied Sakuntala to Hastinapur; and it was she who lost the ring in the river. This is an awkward affair. The curse of the ireful sage affects the king's memory so far as Sakuntala is concerned. When Priyambada stands before him, there is no reason why the king should not know an old acquaintance of his. And it is a striking fact that Priyambada who knew everything about the king's private marriage with Sakuntala does not speak a word on Sakuntala's behalf. And then to make Priyambada the instrument of the loss of the ring is to make a mess of the whole thing. It was she who appeased the wrath of the sage, and knew full well the value of the safe keeping of the ring. She would be the last person to drop it carelessly into the river. From a consideration of these things it seems clear that to allow Priyambada to accompany Sakuntala is to defeat partly the effect of the curse. The poet has therefore exercised his sound judgment in making her stay in the hermitage.

The scene of the public repudiation of Sakuntala passing through the hands of the poet has assumed, as it were, a new form. The *Purana* supplies only the names of Sarngarava and Saradwata; but it is the poet who gives us two living beings. The long speech dilating on one's duties towards one's wife and son, put into the mouth of Sakuntala, is out of place here. And the quarrel of Dushyanta and Sakuntala about each other's

pedigree, more suited to Billingsgate, does dishonour to a royal court. The poet has recast this part of the scene so as to suit the occasion.

The opening scene of the sixth Act is materially the same in both ; but the poet has utilised the occasion by giving a vivid picture of the Police officers of his day. There is agreement, in the main, between the two in the next scenes. But the chamberlain and the nymph Sanumati appear, the first time, in the play. The invention of the scene in which Bidushaka is in trouble is with a purpose. The description of the hermitage of Maricha, the interview with the refractory child, the gradual revealing of the secret of the boy's parentage, the union of the king and Sakuntala, and finally the scene of visiting Maricha, and the unravelling of the secret cause of the lovers' separation are all a fine edifice reared upon the bare ground-work laid out by the *Purana*.

The first scene with which the play opens is accessory to the second in which the seed is sown, and then circumstances favouring its growth are introduced. The love which the king conceives for Sakuntala at the first sight is of too deep a nature to be momentary. Hence he goes on inquiring into the parentage of Sakuntala to see if there be any obstacle to their being united. But the chief of the hermitage is not at home. His consent can not be had. Yet the union can not be put off till obtaining the consent. And in sooth Kanwa's presence before the marriage mars the whole action of the play. In the meantime the king seeks for opportunities for seeing Sakuntala. With the thought of Sakuntala haunting him day and night, he finds no rest, and no pleasure even in his favourite recreation,—sporting. Under such circumstances the want of a confidante is felt and that want is removed by the introduction of the jester. He serves a double purpose : (1) the putting a stop to hunting and thus creating leisure to gather the project regarding Sakuntala to a head ; and (2) the introduction of some comic element to break the dull monotony of the scene. The opportunity which the king seeks offers itself. The hermits send an embassy to the king asking him to come over to the hermitage to guard their sacrifices. But there is an apparent difficulty to remove. As he was making preparations for departure, words from his mother asking his presence at the city arrive. He is at first at a loss to extricate himself from this

difficulty ; but a thought strikes him and he acts upon it. He sends the jester as his substitute to the city ; and thus one difficulty in the way of Durbasa's curse being effective is removed.

The introductory monologue to the third Act brings forward the action of the play to an advanced stage. The king is now at leisure to seek out Sakuntala who is drooping on account of her love for the king.

For a second time the lovers meet. In the presence of the two companions, the youthful pair with solemn pledges enter on a solemn stage of life. Had the action been stopped here, the play would have been commonplace and lost its attractions. To heighten the action, the ireful sage Durbasa is introduced. He curses Sakuntala ; but she being absorbed in thoughts about her absent lord does not hear it. The friends of Sakuntala take steps to mollify the sage and thus avert the tragic fate that would otherwise have come upon Sakuntala.

The action of the play has now become intricate. It is no longer smooth. The companions of Sakuntala and the reader are alike anxious for her. At this stage Kanwa is introduced for the furtherance of the action. He adopts the right means to the solution of the problem, by sending Sakuntala to her husband's house, in the company of his sister, Gautami, and two disciples, Sarngarava and Saradwata. On the way the ring of recognition, as fate would have it, is lost ; but Sakuntala was unaware of it. The curse of Durbasa does its work. The king publicly repudiates Sakuntala, in spite of the sharp remonstrance of Sarngarava.

Had there been only one of the disciples, matters would have fared worse. Sarngarava without Saradwata would have, as a consequence of his ire, brought about a very deplorable result ; and Saradwata without Sarngarava would have failed in properly pressing the claims of Sakuntala, and there would have been no scene of altercation furnishing occasion for the full display of the moral elevation of the hero, and the moral indignation of the heroine. By an ingenious device Bidushaka was removed ; otherwise his presence would have been detrimental to the proper turn which the action had taken.

The introduction of the supernatural element interferes

with the plan of the priest regarding Sakuntala's stay in his house, and thus furnishes room for bringing to full view the depth of the nature of the king ; his strong and passionate love for Sakuntala, that surged upon him with doubled and redoubled force on the recovery of the ring.

The recovery of the ring like its loss was a matter of pure accident and points to the moral that the joy and sorrow of human beings depend in most cases upon circumstances which lie beyond their control.

The scene of the king's sorrow and heartfelt remorse is heightened by the episode of the merchant's shipwreck. The nymph Sanumati is introduced with a purpose. She sees the state of the king that she might inform Sakuntala of it who being apprised of the sincere and heartfelt sorrow and remorse of the king would be fairly disposed to forgive him for disowning her without cause ; and prepare her for the coming good luck, which, had it come upon her all of a sudden, might have given her a shock too strong for her delicate nature. Bhavabhuti introduces, in the 3rd Act of the *Uttaracharita*, Sita in an invisible form with the view that she might personally observe and gauge the feelings of Rama towards her ; and being satisfied of her husband's want of fault and capriciousness in the matter of her banishment would be ready to forgive her husband. Surely Bhavabhuti has taken the hint from this scene of Sanumati introduced in an invisible form to watch the actions of king Dushyanta and amplified it into a long Act. The scene of Bidushaka's woful plight is put in by way of illustrating what is called the "expulsive power of emotions." Indra's invitation is the stepping-stone to the attaining of the final object, *viz.*, the re-union of the pair. The scene of the boy and the lion-whelp is the gradual bringing of circumstances upon circumstances to lead the king to the conclusion that he is about to enter his longed for paradise of bliss.

A critical study of the celebrated native dramatists has not yet properly begun in India. Fortunately, however, the *Sakuntala* has been studied critically by an able critic. Some of the interpretations of the drama which he has proposed are given below :—

Interpretations of the
Sakuntala.

The drama in a concrete shape conveys the following lessons :—

(1) The actions of every individual, inasmuch as he is a member of society, affect society at large. Of all his actions marriage has a direct bearing on the interests of society. The union of a particular man and woman is conducive to the good or bad not of that couple alone but of the whole society. This abstract lesson is conveyed through the concrete instance of Dushyanta's marriage.

(2) Conjugal love should be cultured in such a way that it should learn to merge self in the universal. Where it assumes a selfish turn to the neglect of its dues to society, it proves a bane to itself and does not prosper. This is the meaning of the curse of Durvasa.

(3) Marriage, an important institution tending to the growth of society, should be made as publicly as possible. The secret forms of marriage, however valid, should be avoided. For, their remote tendency is towards the disintegration of society.

(4) Unless the senses be controlled, knowledge, however great, is of little or no avail. It alone is no safeguard against a man's downfall.

(5) The drama is in an allegorical shape a protest against the teaching of the Vedanta that this universe,—the manifestation of Brahman, is rather an illusion; that the soul or *atma* should rise above this illusion (or *Prakriti*) and shake it off. Kalidasa tries to show that the so-called illusion (*Prakriti*) is as much a reality as the *Purusha*. The *Purusha* cannot do without the *Prakriti*. They are constant correlatives. Dushyanta stands for the *Purusha* and Sakuntala for the *Prakriti*. The union and interdependence of Dushyanta and Sakuntala with and on each other is the symbolic representation of the correlation of the Ego and the non-ego;—of the subject and the object.

ANASUYA is a gentle maid brought up in the midst of simplicity;—of a guileless heart, and devotedly attached to Sakuntala. Her actions and speeches disclose that she is the youngest of the three. To borrow the idea of the critic,

Critical estimate of the principal characters.

she is a bud about to be unfolded. She is frank, polite and hospitable, and has the boldness of innocence.

PRIVAMBADA, though a maiden, is not a girl. Her sentiments are those of a woman. She is very fond of making witty remarks, and is an expert in repartee. She is ingenious, strong in devices, capable of strong attachment, and a close observer, specially in matters relating to love.

SAKUNTALA is a maiden bordering on womanhood. Her heart, when we first see her, is already under the influence of love though that feeling has not yet assumed a clear and distinct form. She is guileless, but she feels no scruple in telling an untruth if it serves her ends without doing injury to others. Her capacity for love is unbounded. She can forget herself, forget the world and everything, when she is absorbed in thoughts of love. She is gentle and meek, yet she can undauntedly give vent to her moral indignation against a ruler of the earth. But she is not vindictive. She has that benign graciousness, that forgivingness and that kindly nature, the presence of which in a woman makes a goddess of her, and a heaven of home.

KANWA, the central figure of the story, is a hermit. We know him to have taken the vow of celibacy and to have led the life of a recluse apart from the bustle and tumult of cities. Yet his nature is not stern; but the kindest possible. His heart is steeped in affection and has a strong sympathy with and love for all the objects of creation. He is forgiving, affable, winning and has a strong sense of duty. Of a calm and serene temperament, of pure and austere habits, the venerable sage commands the respect of all who come in contact with him, and standing on a platform high above the common level of humanity teaches the lofty precept "love thy enemies."

In DUSHYANTA the poet has depicted the ideal of a noble king. It can not be denied that the ideal is short of perfection. The king has some frailties; but they are incident to a strong youthful nature. He is of an impulsive nature, but he has never allowed his impulses to run riot and lead him astray. Living in an age of Brahmanic hierarchy, he does not shrink from contradicting the Brahmans when he does not find in his heart to agree with them; yet he is extremely

respectful to the commonest of them ; and hence, in the opinion of the critic, he represents the combination of ages past and of ages to come. Of a strong independent judgment, of unflinching devotion to duty, and of high moral elevation, he is the idol of his subjects and a father to them. His physical prowess, his indefatigable capacity for work of an active nature are of a superior order. A friend of the good, an inveterate enemy of the wicked, he is a devoted husband, an affectionate father, and a virtuous, just and benign ruler.

Of the minor characters :—

GAUTAMI is a venerable old woman of a strong practical common sense.

BATAYANA, the chamberlain, is an old, devoted, dutiful and affectionate servant.

SARNGARAVA is a young ascetic of high powers, of indomitable spirit and undaunted energy ; of a fiery temper and unflinching devotion to his spiritual leader. His mind has not yet attained to that maturity which characterises those that have betaken themselves to the path of salvation.

SARADWATA is a calm, meditative, pious young man, not given to wrangling. He has a strong common sense and decision of character. His mind, rising above all earthly pursuits, has considerably advanced in the path of salvation.

The Uttararamacharita, a drama of considerable celebrity from the pen of Bhavabhuti, the poet of deep pathos and the sublime, bears some resemblance to the Sakuntala. The Uttaracharita opens with the installation of Maharaja Ramchandra and his queen Sita on the throne of Ayodhya, and in this respect does not compare with the Sakuntala, the first three acts of which are taken up with a description of the hero's devices for gaining the hand of the heroine.

The real comparison begins after the banishment of Sita and the public disowning of Sakuntala. The pangs of love which the heroes of both the plays feel at the separation from their respective queens is a matter common to the two plays. But Bhavabhuti excels in describing the deep pathos and the heart-stirring incidents.

In both the plays the supernatural element has been intro-

duced ; but Bhavabhuti has taken a greater advantage of it in heightening the action of the play. The wild scenery of mountains, streams and forests, as described in the Uttara-charita, impresses the reader with a sense of the awful and sublime grandeur of nature. But the scenery of the hermitage of Kanwa with its rippling Malini flowing by, its hills and dales, presents a striking contrast in this respect. They disclose the calm and loving aspect of nature with which the poet's imagination has a strong sympathy. In both the plays there is occasion for introducing the horrors of battle and bloodshed. But Kalidasa dismisses it with a passing remark, whereas Bhavabhuti dilates on it ; his imagination revels in the description of the horrible spectacle of the battle-field, the fiery energy of the warriors and the hideous sounds produced by the clashings of arms, clankings of war-chariots and huge elephants.

In the closing scenes the resemblance is greater. Dushyanta sees his unknown son, feels his heart overflowing with affection for him ; and from a collation of circumstantial evidence concludes the boy to be his son. In the Uttara-charita precisely similar is the predicament of Rama with regard to his unknown sons. Both Sita and Sakuntala are exemplary wives. But Sita's devotion to her husband is of a transcendental nature ; her forgivingness veiges on improbability.

अभिज्ञानशकुन्तलम् ।

या सृष्टिः स्रष्टुराद्या वृद्धति विधिहुतं या हवि र्या च होत्री
 ये द्वे कालं विधत्तः अतिविषयगुणा या स्थिता व्याप्य विश्वम् ।
 यामाहुः सर्व्ववीजप्रसूतिरिति यया प्राणिनः प्राणवन्तः
 प्रत्यक्षाभिः प्रपन्नस्तनुभिरवतु वस्ताभिरष्टाभिरीशः* ॥ १
 नान्दाले १४५ तानिः अष्टाभिः

सूत्रधारः । नेपथ्याभिसुखमवलीक्य । आर्य्ये यदि नेपथ्यविधा-
 नम् अवसितम् इतस्तावदागम्यताम् ।

प्रविश्य

नटी । अज्जउत्त इअ म्हि (१)

सूत्रधारः । आर्य्ये अभिरूपभूयिष्ठा परिषदियम् ॥
 अद्य खलु कास्तिदामग्रथितवस्तुना अभिज्ञानशकुन्तलनामधेयेन
 नवेन नाटकेनोपस्थातव्यमस्माभिः । तत् प्रतिपात्रमाधीयतां
 यत्नः ।

(१) आर्य्येपुत्र इयमस्मि ।

* प्रसन्नः इति पाठः कश्चित् दृश्यते । Preference is to be given
 to प्रसन्नः, for it defines the position and relation of तनुभिः more
 clearly.

परिषत् इति विद्यासुगिरभुतः पाठः ।

नटी । सुविहिदप्यशोषदाए अज्जस्स ण किं वि परिहा-
इस्सदि (१)

मूत्रधारः । आर्य्ये कथयामि ते भूतार्थम् ।
तर- आ परितोषाद्विदुषां न साधु मन्ये प्रयोगविज्ञानम् ।
रा- बलवदपि शिक्षितानामात्मन्यप्रत्ययं चेतः ॥ २

नटी । एवं खेदं । अणन्तरकरणिज्जं दाव अज्जो
आणवेदु । (२)

मूत्रधारः । किमन्यदस्याः परिषदः श्रुतिप्रसादनतः* ।
तदिमम् एव तावदचिरप्रवृत्तमुपभोगक्षमं योषसमयमधिकृत्य
गीयताम् सम्प्रति हि ।

वोक्तिः सुभगमलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणोयाः ॥ ३
नटी । तह । (३)

(१) सुविहितप्रयोगतया आर्य्यस्य न किमपि परिहास्यते ।

(२) एवमेतम् । अनन्तरकरणीयं तावत् आर्य्यः आज्ञापयतु ।

* कुवचित् पुस्तके । श्रुतिप्रसादनतः, गीतात् इति पाठः दृष्टः । गीतात् is
superfluous. श्रुतिप्रसादनतः alone is sufficient for the purpose.

* Kalidasa is never unnecessarily prolix

नटी । अथ कदमं उणं उदुं अधिकरिष माइस्सम् । This additional
speech of the Actress, which is found in some editions, is not
in good taste. For her business is not to suggest, but to carry
out the wishes and directions of the stage-manager.

(३) तथा । सुभगः सखि त्वं अग्राहः मेव त्वं ।

शकुन्तलायाः स्वसर्गः ॥ १० ॥ अन्तर्गतः ॥

गायति

इसोसितुस्त्रिधाइं भमरेहिं सुउमारकेसरसिद्धाइं ।

ओदंसअन्तिदअमाणा पमदाओ सिरीमकुसुमाइं ॥ (१) ४

सूत्रधारः । आर्य्यं साधु गीतम् । अहो रागवद्धचित्त-
वृत्तिरालिखित इव सर्व्वतो रङ्गः । तदिदानीं कतमत् प्रक-
रणम् आश्रित्य एनमाराधयामः ।

नटी । गं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिस्साण-
सउन्दलं णाम अपुव्वं णाडअं पओए अहिकरोअदु त्ति । (२)

सूत्रधारः । आर्य्यं सम्यगनुबोधितोऽस्मि अस्मिन् क्षणे
विस्मृतं खलु मया । कुतः

तवास्मि गीतरागेण हारिणा प्रमभं हृतः । आपुस्वापरना
एष राजिव दुष्यन्तः सारङ्गेणातिरंहसा ॥ तदाभ्युदयः
निष्क्रान्तो

प्रस्तावना

ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रधेन मृतय ।

मृतः । राजानं मृगचावलोक्य । आयुष्मन्

क्षणसारे ददच्चक्षुस्त्वयि चाधिज्यकार्मके ।
मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥

मृगशीर्षोऽयं मृगशाला

(१) { ईषदौषधुस्मितानि भमरैः सुकुमारकेसरशिखानि ।

श्वतंसयन्ति दधमानाः प्रमदाः शिरीषकुसुमानि ॥

(२) ननु आर्य्यमित्रैः प्रथममेव आज्ञप्तम् अभिज्ञानशकुन्तलं नाम अपुञ्ज-
नाटकं प्रवीगे अधिक्रियतामिति ।

नृपराजो राजानं मृगचावलोक्य तदाभ्युदयः निष्क्रान्तो

राजा । सूत दूरममुना सारङ्गेण वयमाकृष्टाः ।

अयं पुनरिदानीमपि वीर-चलते दृष्टव्यम्

ग्रीवाभङ्गाभिरामं मुहुरनपतति स्यन्दने दत्तदृष्टिः* देख रहा है

पश्चाद्देन प्रविष्टः शरपतनभयाद्भूयसा पूर्वकायम् ।

दर्भैरर्द्धावलोदैः अमविहृतमखभ्रंशिभिः कोशवर्त्मा ०

पश्योदग्रप्लुतत्वाद्द्वयति बहुतरं स्तोकमुर्ध्वां प्रयाति ॥

तदेष कथमनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तः ॥ ७

सूतः । आयुष्मन् उदघातिनी भूमिरिति मया रश्मि-
मयमनाद्रथस्य मन्दोक्ततो वेंगः तेन मृग एष विप्रकृष्टान्तरः ।
सम्प्रति समदेशवर्त्तिनस्ते न दुरासदो भविष्यति ।

राजा । तेन हि सुच्यन्तामभीषवः ।

सूतः । यदाज्ञापयत्यायुष्मान् । रथवेग निरूप्य ।

अ।युषन् पश्य पश्य

मुक्तेषु रश्मिषु निरायतपूर्वकाया

महत्त्वपूर्ण पदवी प्राप्त
का अग्रभाग माननी
मिलकर है

निष्कम्पचामरशिखा निभृतोद्धकर्णाः ।

अभावोक्ति

आत्मोद्धतैरपि रजोभिरलङ्घनीया

धावन्त्यमो मृगजवाक्षमयेव रथ्याः ॥

राजा । सत्यम् षतोत्य हरितो हरींश्च वत्सेन्ते वाजिनः । ८

* बह्वदृष्टिरिति विद्यासागरपादाः। दत्तदृष्टिः seems to be the more natural reading. For the antelope casts his eyes once and again on the car. बह्वदृष्टिः requires that his eyes are to be fixed as it were on the car, which seems to be highly improbable with his running at full speed for life.

तथाहि ^{देखने में}

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलतां
यदन्तर्विच्छिन्नं भवति कृतमन्थानमिव तत् ।
प्रकृत्या यद्वक्रं तदपि समरेखं नयनयोरु
न मे पार्श्वं किञ्चित् क्षणमपि न दूरे रथजवात् ।
मृत पशैरनं व्यापाद्यमानम् । शरसन्धानं नाटयति ।

नेपथ्ये

भो भो राजन् आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।
मृतः । आकर्ण्यवलीक्य च । आयुष्मन् अस्य खलु ते वाणपथ-
वर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।
राजा । ससम्भ्रमम् । तेन हि निगृह्यन्तां वाजिनः ।
मृतः । तथा रथं स्थापयति ।

ततः प्रविशति सशिष्यो वैखानसः ।

वैखानसः । हस्तमुदय्य । राजन् आश्रममृगोऽयं न हन्तव्यो
न हन्तव्यः ।

न खलु न खलु बाणः सन्निपात्योऽयमस्मिन्
मृदुनि मृगशरीरे तूलराशविवाग्निः * ।

क वत हरिणकाणां जीवितं चातिलोलं

विषयः

क च निशितनिपाता वज्रसाराः शरास्ते ॥ १०

पुष्पराशविवाग्निः is another reading found in many editions.

But it is not an apt simile. तूलराशौ carries home to the reader's mind the speaker's idea.

तत् साधुक्तसन्धानं प्रतिसंहर सायकम् ।

आर्त्तित्राणाय वः शस्त्रं न प्रहत्ते मनागमि * । ११

राजा । एष प्रतिसंहतः । यथोक्तं करोति ।

वैखानसः । सदृशमेतत् पुरुवंशप्रदीपस्य भवतः ।

जन्म यस्य पुरोर्वंशे युक्तरूपमिदं तव ।

पुत्रमेवंगुणोपेतं चक्रवर्त्तिनमाप्नुहि † ॥ १२

राजा । सप्रणामम् । प्रतिगृह्येताम् ।

वैखानसः । राजन् समिदाहरणाय प्रस्थिता वयम् ।

एष खलु कण्वस्य कुलपतेः ‡ अनुमालिनौतीरमाश्रमो

दृश्यते । न चेदन्यकार्यातिपातः प्रविश्य प्रतिगृह्यतामाति-

थेयः सत्कारः । अपिच

रस्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।

ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्ग इति ॥ १३

* ते शस्त्रं इति विद्यासागरधृतः पाठः ।

† In several editions an additional speech is introduced through the mouth of the disciples. इतरौ । सर्वथा चक्रवर्त्तिनं पद्ममाप्नुहि । Dramatic justice requires that these two characters should speak something. But the part which is assigned to them does not further the action of the play, nor gives them any distinct individuality. They merely echo the sentiment of their leader. It is better, then, to leave them alone. The aim of the author in introducing them seems to be to give an air of respectability to their leader.

‡ काश्यपस्य is another reading. It seems that the mention of the proper name, instead of the family one, is more suitable to the present occasion.

राजा । अपि सन्निहितोऽत्र कुलपतिः ।

वैखानसः । इदानीमेव दुहितरं शकुन्तलाम् अतिथि-
सत्काराय सन्दिश्य दैवमस्याः प्रतिकूलं शमयितुं सोमतीर्थं
गतः ।

राजा । भवतु तामिव पश्यामि । सा खलु विदितभक्तिं
मां महर्षेः कथयिष्यति ।

वैखानसः । साधयामस्तावत् । सशिष्यो निष्कान्तः ।

राजा । मूत नोदयाञ्चान् पुण्याश्रमदर्शनात्मानं पुनीमहे ।

मूतः । यदाज्ञापयत्यायुञ्जान् । भूयो रथवेगं निरूपयति ।

राजा । समन्तादवलोक्य । मूत अकथितोऽपि ज्ञायत एव
यथायमाश्रमस्तपोधनस्येति ।

मूतः । कथमिव ।

राजा । किं न पश्यति भवान् । इह हि

नोवाराः शुकगर्भकोटरमुखभ्रष्टास्तरूणामधः स्वभावे

प्रस्रिग्धाः क्वचिदिह लीफलभिदः मूच्यन्त एवोपन्नाः ।

विश्वासोपगमादभिन्नगतयः शब्द सहन्ते मृगाम्

तोयाधारपथाच्च वल्कलशिखानिस्यन्दरेखाङ्किताः ॥ १४

मूतः । सर्व्वमुपपन्नम् ।

राजा । लोकात्मन्तरं गत्वा । तपोवननिवासिनामुपरोधो
माभूत् एतावत्येव रथं स्थापय यावदवतरामि ।

मूतः । धृताः प्रग्रहाः अवतरत्वायुञ्जान् ।

राजा । अवतीर्थ । मूत विनीतवेशेन प्रवेष्टव्यानि तपो-

वनानि नाम । इदं तावदगृह्यताम् । सूताद्याभरणानि धनुषोपनीश
अर्पयति । सूत यावदाश्रमवासिनः प्रत्यवेक्ष्य अहमुपावर्त्ते ताव-
दाद्रष्टृष्ठाः क्रियन्तां वाजिनः ।

सूतः । तथा । निष्क्रान्तः ।

राजा । परिक्रमावलीक्य च । इदमाश्रमद्वारं यावत् प्रवि-
शामि । प्रविश्य निमिषं सूचयन् ।

शान्तमिदमाश्रमपदं स्फुरति च बाहुः कुतः फलमिहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १५

नेपथ्ये

इदो इदो सहीश्रो । (१) अये इत्यागन्तो सौतैरुत्तरमरणे
राजा । कर्षं दत्त्वा । अये दक्षिणेन वृक्षवाटिकाम् आलाप
इव श्रूयते यावदत्र गच्छामि । परिक्रमावलीक्य च । अये एताम्
तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटेर्बालपादपेभ्यः पयो
दातुम् इत एवाभिवर्त्तन्ते । निपुणं निरूप्य । अहो मधुरमासां
दर्शनम् ।

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनो यदि जनस्य । अति
दूरोक्तताः खलु गुणैरुद्यानलता वनलताभिः । १६
यावदिमां क्षायामाश्रित्य प्रतिपालयामि । विलोकयन् स्थितः ।

ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ।

शकुन्तला । इदो इदो सहीश्रो । (२)

(१) इत इतः सख्यौ ।

(२) इत इतः सख्यौ ।

अनसूया । हला सउन्दले तुवत्तो वि तादकस्सवस्स
अस्समरुक्खभा पिअदरे त्ति तक्केमि जेण गोमालिआकुसुम-
पेलवा वि तुमं एदाणं आलवालपूरणे णिउत्ता । (१)

शकुन्तला । ण केअलं तादणिओओ एव्व अत्थि मे
सोदरसिणेहो वि एदेसु । (२) नाब्बेन सिञ्चति ।

राजा । कथमियं सा कखदुहिता । असाधुदर्शी खलु
तत्रभवान् काश्यपः य इमामाश्रमधर्मे नियुङ्क्ते ।



इदं किलाव्याजमनोहरं वपुस्

तपःक्षमं* साधयितुं य इच्छति॥

भ्रवं स नीलोत्पलपत्रधारया ।

शमीलतां केतुमृषिर्विवस्यति ॥

निदर्शना,

१० \

भवतु पादपान्तरित एव एनां किस्सब्बां पश्यामि ।

तथा करोति ।

शकुन्तला । सहि अनसूए अदिपिण्हेण वक्कलेन पिअं-
वदाए णिअन्तिद म्हि सिठिलेहि दाव णं । (३)

अनसूया । तह । (४) शिथिलयति ।

(१) हला शकुन्तले त्वत्तोऽपि तातकाश्यपस्य आश्रमव्रजकाः प्रियतरा इति
तर्कयामि येन नवमङ्गिकाकुसुमपेलवापि त्वमेतेषामालवालपूरणे नियुक्ता ।

(२) न केवलं तातविधौ एव अस्ति मे सोदरस्नेहः अपि एतेषु ।

(३) सखि अनसूये अस्तिपिण्हेन वक्कलेन प्रियंवद्या नियन्त्रितास्मि शिथिलय
तावदेतत् ।

(४) तथा ।

* तपःक्षममिति पाठान्तरम् ।

प्रियंवदा । एतत् पयोधरवित्थारइत्तमं अत्तणो जीव्वणं
उवालय् । (१)

राजा । कामम् अननुरूपमस्या वयसो वल्कलं न पुनरख-
हारत्रियं न पुष्यति । कुतः

शरसिजसन्निविष्टं शवलेनरपि रम्यं अर्थान्तरन्यास
मलिनमपि हिमांशोर्लक्ष्म्यं लक्ष्मीं तनोति । भगवत्प्रभसि
इयमधिकसन्निविष्टा वल्कलेनापि तन्वी ।

किमिव हि मधुराणां मण्डनं नाकृतौनाम् ॥ १८

शकुन्तला । अयतोऽवलीक्य । एसो वादेरिदपल्लवङ्गुलीहिं
तुवरावेइ विअ मं केसररक्खओ जाव णं सम्भाविमि । (२)
परिक्रामति ।

प्रियंवदा । हला सउन्तले एतत् एव्व दाव मुहुत्तमं चिट्ठ
जाव तुए उवगदाए लदासणाहो विअ अमं केसररक्खओ
पडिभाइ । (३)

शकुन्तला । अदो क्व पिअंवदा सि तुमं । (४)

राजा । प्रियमपि तथ्यमाइ शकुन्तलां प्रियंवदा । अस्याः
खलु ।

(१) अतः पयोधरवित्थारयित्वा आत्मनीं जीवनं उपालभस्य ।

(२) एष वादेरितपल्लवाङ्गुलीभिः स्वरयति इव मां केसररक्खकः यावदेनं
सम्भावयामि ।

(३) हला शकुन्तले अतः तावत् मुहुर्षं तिष्ठ यावच्चया उपगतया लतासमा
क्व अयं केसररक्खकः प्रतिभाति ।

(४) अतः खलु प्रियंवदासि त्वम् ।

अधरः किसलयरागः कोमलविट्पानुकारिणी बाहू ।

कुसुममिव लोभनीयं यौवनमङ्गेषु सन्नद्धम् । १६ उपमा

अनसूया । हला सउन्तले इअं सअवरवह्ण सहआरस्स तुए
किदणामहेआ वणजोसिणित्ति णोमालिआ णं विसुमारदा
सि । (१)

शकुन्तला । तदा अत्ताणं वि विसुमरिस्सं । लतामुपेत्य
अवलोक्य च । हला रमणीए क्खु काले इमस्स लदापाअवमिहु-
णस्स वइअरो मंवुत्तो ! णवकुसुमजोव्वणा वणजोसिणी बह्व-
पल्लवदाए उवहोअक्खमो सहआरो (२) पश्यन्ती तिष्ठति ।

प्रियंवदा । अणसूए जाणामि किं णिमित्तं सउन्दला
वणजोसिणिं अदिमेत्तं पेक्खदि त्ति । (३)

अनसूया । न क्खु विभावेमि कहेहि । (४)

प्रियंवदा । जह वणजोसिणी अणुरूवेण पाअवेण संगदा
अवि णाम एव्वं अहं वि अत्तणी अणुरूवं वरं लहेअं त्ति । (५)

(१) हला शकुन्तले इय स्वयंवरवधू सहकारस्य त्वया कृतनामधेया वनज्योत्-
कति नवमङ्गिका एनां विद्युतासि ।

(२) तदात्मानमपि विस्मरिष्यामि । हला रमणीये खलु काले अयस्य लता-
पादपनिधुनस्य व्यतिक्रमः संवत्सः । नवकुसुमयौवना वनज्योत्स्ना बहुपल्लवतया
उपभोगक्षमः सहकारः ।

(३) अनसूये जानासि किमिमित्तं शकुन्तला वनज्योत्स्नामतिमात्रं प्रेक्षते इति ।

(४) न खलु विभावयामि ।

(५) यथा वनज्योत्स्ना-अनुरूपेण पादपेन सङ्गता अविनाम एवम् अङ्गमसि
आत्मनोऽनुकूलं वरं लभेयमिति

शकुन्तला । एसो णूणं तुह अत्तगदो मणोरहो । (१)

कलसमावर्जयति ।

राजा । अपि नाम कुलपतेरियमसवर्णक्षेत्रसम्भवा स्यात् ।

अथवा कृतं सन्देहेन

असंशयं चक्षप्रियहृक्षमा
यान्तरन्यासः यदार्थसस्यामभिलाषि मे मनः ।
सन्तं हि सन्देहपदेषु वस्तुषु
प्रमाणमन्तःकरणप्रवृत्तयः ॥ २०

तथापि तत्त्वत एनामुपलप्स्ये ।

शकुन्तला । ससम्भमम् । अम्हो स लिलसेअसंभसुगदो णोमा-
लिअं उज्झिअ वअणं मे महुअरो अहिवट्टइ । (२)

समरबाधां उपयति ।

राजा । ससुहृदुवलीकम् ।
याङ्गाङ्गि- जलभाषां दृष्टिं स्पृशसि बहुशो तेभ्यःसतीं
नसंकीर्णरहस्याख्यायीव खलसि मृदु कर्णान्तिकचरः ।
मासोक्तिः करौ व्याधुन्वत्याः पिवसि रतिसर्वस्वमधरं
वयं तत्त्वान्वेषाकधुकर हृदयस्व खलु कलौ ॥ २१
एव ता अन्वेषणं गतं २ गो १५/२०

(१) एष नूनं तवात्मगती मनोरथः ।

(२) अम्हो सलिलक्षसीकसंभोदगती नवमल्लिकामुल्लङ्घिता वदनं मे मधुकरो
ऽभिवर्तते ।

• एतदनन्तरं कश्चित् पुस्तके दृश्यते ।

साधु बाधनमपि रमणीयमस्याः ॥

यतो यतः षट्चरणीऽभिवर्तते ततस्ततः प्रेषितवामलोचना ।

निवर्तितभूरियमथ शिचते भयादकामापि हि दृष्टिविभ्रमम् ॥

शकुन्तला । न एसो धिक्को बिरमइ असदो गमिस्सं ।
पदान्तरे स्थिता सदृष्टिचेपम् । कहं इदो वि आअच्छइ । हला
परित्ताअह मं इमिणा दुव्विणीदेण मधुअरेण* अहिअ-
माणं । (१)

उभे । सखितम् । का वअं परित्तादुं । दुस्सन्दं अकन्द ।
राअरक्खिदव्वाइ तवोवणाइ णाम ॥ (२)

राजा । अवसरोऽयमात्मानं प्रकाशयितुम् । न भेतव्यं न
भेतव्यम् । अर्हं किं स्वगतम् । राजभावस्त्वभिज्ञातो भवेत् ।

शकुन्तला । पदान्तरे स्थिता सदृष्टिचेपम् । कहं इदो वि मं
अणुसरइ ।

अपिच

लीलां दृष्टिमितस्ततो विभजते सम्भूलताविभ्रमाम्
आभुषेन विवर्त्तते बलिमता मध्येन कम्पकनी ।
हस्ताग्रं विधुनीति पल्लवनिभं शीत्कारभिन्नाधरा
जातेर्द्धं भ्रमराभिलङ्घनभिया वाद्यैर्विना नर्तकी ॥ २१

(१) न एष छट्टः विरमति अन्यतो गमिष्यामि । कथं इतोऽपि आगच्छति ।
हला परिवर्तयिष्यां माम् अनेन दुर्विनीतेन मधुकरेण अभिभूयमानाम् ।

(२) के आवां परिवर्तयिष्यां । दुस्सन्दं आकन्द । राजरक्षितव्यानि तपोवनानि
नाम ।

(३) कथम् इतोऽपि माम् अनुसरति ।

* दुर्विनीतेन दुष्टमधुकरेण इति पाठो न सम्यक् । दुष्ट is superfluous
for दुर्विनीत brings out the sense.

† राजरक्षितव्यानि is better than राजरक्षितानि ।

राजा । सत्वरमुपसृत्य ।

अभिज्ञानशकुन्तलम्

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानाम् ।

अयमाचरत्यविनयं सुग्धासु तपस्विकन्यासु ॥ २३

सर्वा राजान दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः ।

अनसूया । अज्ज ण क्वु किं वि अच्चाहिदं । इअं णो
पिअसही महुअरेण अहिहअमाणा कादरोभूदा । (१)

शकुन्तलां दर्शयति ।

राजा । शकुन्तलाभिमुखी भूत्वा । अपि तपो वर्धते ।

शकुन्तला । साध्वसादवचना तिष्ठति ।

अनसूया । दाणि अदिहिविसेसलाहेण । हला सउन्तले
गच्छ उट्ठअं फलमिस्सं अग्धं उवहर । इदं पादोदकं
भविस्सदि । (२)

राजा । भवतोनां मूढतयेव गिरा कृतमातिथ्यम् ।

प्रियंवदा । तेन हि इमस्मिं पच्छाअसौअलाए सत्तवस्स-
वेदिआए मुहुत्तअं उपविसिअ परिस्समविणोदं करेदु अज्जो (३)

राजा । नूनं यूयमप्यनेन कर्मणा परिश्रान्ताः ।

(१) अस्मि न खलु किमपि अज्ञाहिमं । इयं नः प्रियसखी मधुकरेण अभि-
भूयमाना कातराभूता ।

(२) इदानीम् अतिथिविशेषलाभेन । हला शकुन्तले गच्छ उट्ठं फलमि-
च्छंमुपहर । इदं पादोदकं भविष्यति ।

(३) तेन हि अस्यां पच्छाद्यशीतलायां सत्तवस्सवेदिआयां मुहुर्तम् उपविश्य
परिश्रमविनोदं करोतु आर्यः ।

अनसूया । हला सउन्तले उइदंणो पज्जुवासणं अदिहीणं ।
एत्थ उवविसन्ह । (१)

सर्व्वे । उपविशन्ति ।

शकुन्तला । आत्मगतम् । किं एण क्व इमं पेक्खिअ तवो-
वणविरोहिणो विआरस्स गमणीअ म्हि संबुत्ता । (२)

राजा । सर्व्वा विलोक्य । अहो समवयोरूपरमणीयं भवतीनां
सौहाद्यम् ।

प्रियंवदा । जनान्तिकम् । अणसूए को एण क्व एसो मङ्गर-
गम्भीराकिदो चउरं पिअं आलवन्दो पहाववन्दो विअ लक्खी-
अइ । (३)

अनसूया । सहि मम वि अत्थि कोदूहलं । पुच्छिस्सं
दाव णं । प्रकाशम् । अज्जस्स मङ्गरालावजणिदो वीसम्भो मं
मन्तावेइ कदमो अज्जेण राएसिवंसो अलङ्करीअइ कदमो वा
विरहपज्जुस्सुअजणीं किदो देसो किं णिमित्तं वा सुउमारदरो
वि तवोवणगमणपरिस्समस्स अत्ता पदं उवणीदो । (४)

(१) हला शकुन्तले उचितं नः पर्युपासनं अतिथीनाम् अव उपविशामः ।

(२) किं तु खलु इमं प्रेत्य तपोवनविरोधिनः त्रिकुमारस्य गमनीयाणि संहता ।

(३) अनसूये कोतु खलु एष मधुरगम्भीराकृतिः चतुरः प्रियम् आलपन् प्रभाव-
मानिष लक्ष्यते ।

(४) सखि ममापि अस्ति कौतूहलं । प्रत्यामि तावदेनम् आर्य्यस्य मधुरालाप-
जनितः त्रिशब्दः मां मन्त्रयते कतमः आर्य्येण राजर्षिवंशः अलङ्घियते ; कतमीया
त्रिकुमारपर्युत्सुकजनः कतः द्वेषः । किं निमित्तं वा सुकुमारतरीऽपि तपोवनागमन-
परिधमस्य आत्मा पदं उपनीतः ।

शकुन्तला । आत्मगतम् । हिअभ्र मा उत्तम एसा तुए
चिन्तिदाई अनसूया मन्तेइ । (१)

राजा । आत्मगतम् । कथमिदानीमात्मानं निवेदयामि
कथं वा आत्मापहारं करोमि । भवतु एवं तावदेनां वक्ष्ये ।
प्रकाशम् । भवति यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः
सोऽहमविघ्नक्रियोपलभ्याय धर्मारण्यमिदमायातः ।

अनसूया । सणाहा दाणिं धम्मआरिणो । (२)

शकुन्तला । शङ्कारलज्जां रूपयति ।

सख्यौ । उभयोराकार विदित्वा । जनान्तिकम् । हला सउन्दले
जइ एत्थ अज्ज तादो सस्सिहिदो भवे । (३)

शकुन्तला । सरोषम् । तदो किं भवे । (४)

सख्यौ । इमं जीविदसव्वस्सिण वि अदिहिदिसिसें किदत्थं
करिस्सदि । (५)

शकुन्तला । तुम्हे अवेध । किं वि हिअए करिअ
मन्तेध ण वो वप्पणं सुणिस्स' । (६)

राजा । वयमपि तावद्भवत्योः सखौगतं किञ्चित् पृच्छामः ।

(१) हृदय मत् सन्ताप्य एषा त्वया चिन्तितानि अनसूया मन्यते ।

(२) सनाथा इदानीं धर्मचारिणः ।

(३) हला शकुन्तले यदि अत्र अद्य तातः सन्निहितो भवेत् ।

(४) ततः किं भवेत् ।

(५) इमं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिष्यति ।

(६) युष्मत्प्रेतम् । किमपि हृदये कृत्वा मन्येये न युवयोर्वचनं शीघ्रमि ।

सखी । अज्ज अणुगहो एव्व* इअं अब्भत्थया । (१)

राजा । भगवान् काश्यपः शाश्वते ब्रह्मणि स्थित इति प्रकाशः । इयं च वः सखी तदात्मजति कथमेतत् ।

अनसूया । सुणादु अज्जो । अत्थि की वि कासिओ न्ति गेत्तणामहेओ महाप्पहावो राएमी । (२)

राजा । अस्ति श्रूयते ।

अनसूया । तं णो पिअसहीए प्हवं अवगच्छ । उअस्मि-
आए सरीरसंवड्डणादिहिं तादकस्सवो से पिदा । (३)

राजा । उज्ज्झितशब्देन जनितं मे* कौतूहलम् । आस्मू-
लात् श्रोतुमिच्छामि ।

अनसूया । सुणादु अज्जो । पुरा किल तस्स राएसिणो उग्गे तवासि वट्टमाणस्स किवि जादसङ्केहि देवेहिं मेणआ णाम अच्छरा पेसिदा णिअमविग्घकारिणो । (४)

राजा । अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ।

(१) आर्थ्य अनुग्रह एव इयम् अभ्यर्थना ।

(२) शृणोतु आर्थ्यः । अस्ति कीऽपि कौशिक इति गोब्रनामधेयः सहाप्रभावः राजर्षिः ।

(३) तं नः प्रियसख्या, प्रपन्नम् अवगच्छ । उज्ज्झितायाः शरीरसंवरणानादिभिः तातकाश्यपः अस्याः पिता ।

(४) शृणोतु आर्थ्यः । पुरा किल तस्य राजर्षेः, उद्ये तपसि वर्तमानस्य किमपि जातशङ्कैः देवैः मेनका नाम असुराः प्रेषिता नियमविघ्नकारिणी ।

* अनुग्रह विअ is another reading ; but अनुग्रह एव्व is better ; for in the latter case the degree of politeness becomes greater.

अनसूया । तदो वसन्तोदारसमए से उन्मादइत्तअं रुवं.
पेक्खिअ । अर्होक्ते लज्जया विरमति । (१)

राजा । परस्ताद्वस्यत एव । सर्व्वथा अप्सरःसम्भवैषा ।

अनसूया । अहइं । (२)

राजा । उपपद्यते ।

तेनस्तूपप्रामाण्येषु कथं वा स्यादस्य रूपस्य सम्भवः ।

न प्रभातरलं ज्योतिरुदेति वसुधातलात् ॥ २५

शकुन्तला । अधोमुखौ तिष्ठति ।

राजा । आत्मगतम् । लब्धावकाशो मे मनोरथः । किन्तु
सख्या परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं
मे मनः ।

प्रियंवदा । सङ्कितम् । शकुन्तलां विलोक्य नायकाभिमुखौ भूत्वा । पुणो
वि वक्तुकामो विश्व अज्जो । (३)

शकुन्तला । सखीमङ्गल्या तज्जयति ।

राजा । सम्यगुपलक्षितं भवत्या । अस्ति नः सञ्चरित-
अवणलोभादन्यदपि प्रष्टव्यम् ।

अनसूया । अलं विश्वारिअ अण्णिअन्तणाणुजोओ तवस्सि-
अणो णाम । (४)

(१) ततः वसन्तादारसमये अस्याः उन्मादयित रूपं प्रेत्य ।

(२) अथ किम् ।

(३) पुनरपि वक्तुकाम इव आर्थः ।

(४) अलं विचार्य्य अनियन्तणानुधीगस्तपस्सिअणीकान् ।

राजा । इति सखीं ते ज्ञातुमिच्छामि ।

वैश्वानरं किमनया व्रतमाप्नुयाद पिपाहयन्ति

व्यापाररोधि मदनस्य निषेधितव्यम् ।

अत्यन्तमेव सदृशेक्षणवस्त्रभाभिर्

आहो निवत्स्यति समं हरिणाङ्गनाभिः ॥ २५

प्रियंवदा । अज्ज धम्मचरणे वि परवमो अअं जणो
गुरुणो उण से अणुरूववरप्पदाणे संकप्पो । (१)

राजा । आत्मगतम् । न खलु दुरवापेयं प्रार्थना ।

भव हृदय माभिलाषं सम्प्राति सन्देहनिर्णयो जातः ।

आशङ्कसे यदग्निं तदिदं स्पर्शक्षमं रत्नम् । अप्रस्तुतप्रपं
शकुन्तला । सरोषमिव । अनमूढं गमिस्सं अहं । (२)

(१) आर्य धर्मचरणीऽपि परवश अयं जनः । गुरोः पुनः अस्त्राः अनुरूपवर-
प्रदाने सक्तव्यः ।

(२) अनसूये गमिष्याम्यहम् ।

* सद्विरक्षणवल्लभाभिः

आत्मसदृशज्ञानवल्लभाभिः ।

These are two other readings ; of which the first can be discarded in as much as the adjective cannot with strict propriety be applied to antelopes ; and does not furnish any reason for engaging the affection of Sakuntala. The second reading is less poetic. The word सदृश brings out the idea of comparison, and what the comparison is made with is easily understood. To make the matter more explicit by supplying आत्मन् would be the business of prose.

अनसूया । किं निमित्तं (१)

शकुन्तला । इमं असंबन्धपलाविणिं प्रियंवदं अज्जाण गोदमोण णिवेदइस्सं । (२)

अनसूया । सहि ण जुत्तं अकिदसक्कारं अदिहि विसेमं विमज्जिअ सच्छन्दतो गमणम् । (३)

शकुन्तला । न किञ्चिदुक्ता प्रस्थितैव ।

राजा । यहीतुमिच्छन् निगृह्यात्मानम् । आत्मगतम् । अहो चेष्टा-
प्रतिक्रिया कामिजनमनोवृत्तिः । अहं हि यादृशी शरीरस्तेष्टारः
राष्ट्रीयः अनेकेषु लोकेषु उक्तः तां विनापि इति एवाकः
अनुयास्यन् मुनितनयां महसा विनयेन वारितप्रसरः ।
स्थानादनुचलन्नपि गत्वेव पुनः प्रतिनिवृत्तः ॥ ७ ॥

प्रियंवदा । शकुन्तला निरुध्य । हला ण दे जुत्तं गन्तुं । (४)

शकुन्तला । सधूमदम् । किं निमित्तं । (५)

प्रियंवदा । रुक्वसेअणे दुवे धारेसि मे । एहि दाव
अत्ताणं मोअवेहि ततो गमिस्ससि । वलादेना निवर्त्तयति । (६)

राजा । भद्रे वृक्षसेचनादेव परिश्रान्तामत्रभवतीं लक्ष्ये ।
तथाह्वयाः ।

(१) किं निमित्तम् ।

(२) इमाम् असम्बन्धपलापिनीं प्रियंवदाम् आर्यायै गौतम्यै निवेदयिष्यामि ।

(३) सहि न युक्तम् अकृतसत्कारम् अतिथिविशेषं विरुज्य सच्छन्दतो गमनम् ।

(४) हला न ते युक्तं गन्तुम् ।

(५) किं निमित्तम् ।

(६) वृक्षसेवने इ धारयसि मे । एहि तावत् आत्मानं मोक्षय ततो गमिष्यसि ।

38,082

प्रथमोऽङ्कः ↓

पंक्ति + अक्षर = क्रम (विनिर्दिष्ट)

५१ ३ अक्षरे



स्रस्तांसावतिमात्रलोहिततली वाह घटोत्पेपणाद

अद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

स्रस्तं कर्णशिरोषरोधि वदने घर्माभसां जालकं*

बन्धे संसिन्नि चैकहस्तयमिताः पर्याकुलमूर्धजाः ॥ २८

तदहमेनामनृणां करोमि अङ्गुलीय दातुमिच्छति ।

उभे । नाममुद्राचराण्यनुवाच परस्परमवलीकयत ।

राजा । अलमस्मानन्यथा सम्भाव्य । राज्ञः परियहोऽयम् इति राजपुरुषं मामङ्गुच्छत ।

प्रियवदा । तेन हि ण अरिहृदि एदं अङ्गुलीअञ्चं अङ्गुली-विअञ्चं । अज्जस्स वअणेन अरिणा दाणिं एसा । किञ्चिद्विहस्य हला सउन्तले मोइदा मि अणुअम्यिणा अज्जेण अहवा महा-राएण । गच्छ दाणिं । (१).

शकुन्तला । आत्मगतम् । जइ अत्तणो पभविस्सं । प्रकाशम् कालं तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा । (२)

राजा । शकुन्तला विलोक्य । आत्मगतम् । किं नु खलु यथा वयमस्याम् एवमियमप्यस्मान् प्रति स्यात् । अथवा लब्धावकाशा मे प्रार्थना । कुतः ।

(१) तेन हि नाहति एतदङ्गुलीयकमङ्गुलीविधेयम् । आर्यस्य वचनेन अनुवाहदानीम् एषा । हला शकुन्तले मोचितासि अनुकम्पना आर्येण अथवा महाराजेन । गच्छ इदानीम् ।

(२) यदि आत्मनः प्रभविष्यामि । कालं विसृज्य रीद्व्यस्य वा ।

* वद्धमिति पाठः पुस्तकेषु दृश्यते । राघवभट्टेन सप्तमिति पाठः दृष्टः ।



वाचं न मिश्रयति यद्यपि महचोभिः
 कर्णं ददात्यभिमुखं मयि भाषमाणे ।*
 कामं न तिष्ठति मदाननसंमुखोना
भुयिष्ठमन्यविषया न तु दृष्टिरस्याः ॥ १८
 विदुः

नेपथ्ये ।

भो भोस्तपस्विनः सन्निहितास्तपोवनमत्स्वर^{क्षा}ण्यै भवत ।
 प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्मन्तः ।

branch तुरगखुरहतस्तथाहि रेणुर्
विटपविषक्तजलार्द्रवल्कलेषु ।

पतति परिणतारुणप्रकाशः

शलभमसूह इवाश्रमदुमेषु ॥ ३०

अपिच । *like a swarm of bees, raised by the heat of the horses, re- in of the honey, or the glow of the setting sun, fall on the the branches of which are not with you*
 तीव्राघातप्रतिहततरुः स्कन्धलग्नैकदन्तः
 पादाकृष्टव्रततिवलयामङ्गमञ्जातपाशः ।

* ददात्यभिमुखं is another reading ; कर्णे ददाति means turns her ears towards. अभिमुख becomes redundant.

+ In some editions the whole of the first line is read as a compound. In that case the meaning becomes very obscure. As it stands, it is not obscure ; but the meaning is not very beautiful Pandit Premchandra Tarkabagis reads in his edition तीव्राघातादभिमुखतस्स्कन्धलग्नैकदन्तः which gives an intelligible sense.

मूर्त्ती विघ्नस्तपस इव नो भिन्नसारङ्गयूथो

धर्म्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३१

सर्व्याः । कथं दत्त्वा किञ्चिदिव संभ्रान्ताः ।

राजा । आत्मगतम् । अहो धिक् पौरा अस्मदन्वेषिणस्तपो-
वनमुपगन्धन्ति । भवतु प्रतिगमिष्यामस्तावत् ।

अनसूया । अज्ज इमिणा आरख्खअवुत्तन्तेण पज्जाउलम्ह ।
अणुजानीहि णो उड्ढअगमणाअ । (१)

राजा । सप्तसम्भ्रमम् । गच्छन्तु भवत्यः । वयमप्याश्रमपीडा
यथा न भवति तथा प्रयतिष्यामहे ।

सर्व्वे । उत्तिष्ठन्ति ।

सख्यौ । अज्ज असम्भाविट्ठादिहिसत्कारा भूयोवि
पेक्खणिमिस्सं लज्जेमो अज्जं विस्सविट्ठं । (२)

राजा । मा मैवम् । दर्शनेनैव भवतीनां पुरस्कृतोऽस्मि ।

शकुन्तला । अणमूण् आहणअकुससृट्ठेण परिक्खदं मे
चलणं कुरवअसाहापरिलगं अ वक्कलं । दाव परिवालेध मं
जाव णं मोआप्पेमि । (३) राजानमवलोकयन्ती सव्याजं विलम्ब्य सह
सखीभ्या निष्क्रान्ता ।

(१) आर्य्य अनेन आरण्यकवृत्तान्तेन पर्याकुलाः स्मः । अनुजानीहि नः
सटमगमनाय ।

(२) आर्य्य असम्भावितानिधिसत्कारा भूयोऽपि प्रेक्षणिमिस्सं लज्जामहे आर्य्यं
विज्ञापयितुम् ।

(३) अनसूये अभिनवकुशसूत्या परिक्खतं मे श्वरणम् । कुरवकशाखापरिलग्नं
च वक्कलं । तावत् प्रतिपालयतम् मां यावदेतन्मोचयामि ।

राजा । मन्दौत्सुक्योऽस्मि नगरगमनं प्रति । यावदनु-
यात्रिकान् समेत्य नातिदूरेण तपोवनस्य निवेशयेयम् । न
खलु शक्नोमि शकुन्तलाव्यापारादात्मानं निवर्त्तयितुम् ।
मम हि

१०॥ गच्छति पुरः शरीरं धावति पश्चादसंस्थितं चेतः ।*
चौनांशुकमिव केतोः प्रतिवातं नीयमानस्य ॥ ३२

निष्क्रान्ता, सर्वे ।

प्रथमोऽङ्कः ।

* असंस्तुतम् is another reading. The meaning becomes clear if we adopt the reading असंस्थितम् । असंस्तुतं means not acquainted or familiar. My mind refuses to go with my body ; as if, it is not familiar with my body. But this would be going too far. Such a conceit mars the beauty of the poem otherwise so beautiful.

द्वितीयोऽङ्कः ।

ततः प्रविशति विषयी विदूषकः ।

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विदूषकः । निश्चयः । भोदिहं एदस्स मअआसीलस्स रअो
वअस्सभावेण णिव्विअो म्हि । अअं मअो अअं वराहो अअं
सहुलो त्ति मज्झसे वि गिम्हविरलपाअवच्छाआसु वणराइसु
आहिण्णोअइ * । पत्तसंकरकसाआइ कडुआइ गिरिण-
ईजलाई पोअन्ति । अणिअदवेलं सूत्तमंसभूइठो आहारो
अण्होअइ । तुरगाणुधाअणकण्डदसंधियो रत्तिअि वि णिकामं
सइदव्वं णत्थि । तदो महन्ते एव्व पञ्चसे दासोए पुत्तेहिं सउणि-
लुइएहिंवणगहण † कोलाहलेण पडिबोधिदो म्हि । एत्तएण
दाणिं वि पीडा ण णिकमइ । तदो गण्डस्स उवरि पिण्डओ
संबुत्तो । हिओ किल अम्हेसु ओहीणिसु तत्तहोदो मिआणुसारेण
अस्समपदं पविट्ठस्स तावसकस्सआ सउन्दला णाम मम अधस्सदाए
दंसिदा । सपद णअरगमणस्स मणं कहं वि ण करइ । अज्ज
वि तस्स तं एव्व चिन्तअन्तस्स अच्छीसु पहादं आसि । का गदी ।
जाव णं किदाचारपरिक्कमं पैक्खामि । परिकस्य अवलोक्य च । एसो
वाणासणहत्थाहिं जअणोहिं वनपुप्फमालाधारिणोहिं परिवुदो

(*) विद्यासागरद्वयपाठः “आहिण्णोअइ अउवोदी अउवो” । “अउवोदी
अउवो”—This portion seems to be superfluous. For वनराजि
includes several अउवो and conveys the idea that they wan-
dered from one forest to another.

† वनगहण (वनगहण) seems to be the more natural reading ;
for it is a technical term of hunting.

इदो एव्व आशच्छइ पिअवअस्सो । होदु अङ्गभङ्गविअलो
विअ भविअ चिह्मिस्सं जइ एव्वं वि णाम विस्समं लहेअं ।
दण्डकाष्ठमवलम्ब्य स्थितः । (१)

ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ।

राजा ।

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनायामि । *

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥५॥

प्रसङ्ग

(१) विदू । भी दिष्टम् एतस्य सृगयाशीलस्य राज्ञः वयस्यभावेन निर्व्विण्णीऽस्मि ।
अयं सृगः अयं वराहः अयं शार्ङ्गूल इति मध्याह्नेऽपि यौगविरलापादपच्छायासु
वनराजिषु आदिष्ट्यते । पवसङ्करकषायाणि कटुकानि गिरिनदीजलानि पीयन्ते ।
अनियतवेर्लं शूल्यमांसभूयिष्ठः आहारः अद्यते । तुरगानुधावनकाण्डितसन्धेः रात्रौ
अपि प्रकाशं शयितव्यं नास्ति । ततो मइति एव प्रत्युषे दास्याः पुत्रैः शकुनिलुम्बैः
वनगाहनकोलाहलेन प्रतिबोधितीऽस्मि । एतावता इदानीमपि पीडा न निष्क्रामति ।
ततः शल्यस्य उपरि पिण्डकः संवृत्तः । ह्यः किल अस्मासु अवह्नीनेषु तत्रभवतः
सृगानुसारेण आयमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम मम अधन्यतया
दर्शिता । साम्प्रतं नगरगमनस्य मनः कथमपि न करोति । अद्यापि तस्य तामेव
चिन्तयतः अण्णीः प्रभातम् आसीत् । का गतिः । यावदेतन् कृताचारपरिक्रमं प्रेक्षे ।
एष वाणासनहस्ताभिः यवनीभिः वनपुष्पमालाधारिणीभिः परिवृतः इत एव
आगच्छति प्रियवयस्यः । भवतु अङ्गभङ्गविकल इव भूत्वा स्थास्यामि यदि एवम्
अपि नाम विद्यामं लभेय ॥

* In most of the editions, the reading adopted here is तद्भावदर्शनायामि । But Raghava Bhatta, whose soundness and erudition claim respect, follows the reading adopted in the text. And a little thought will make clear the superiority of the reading adopted by us. The king has not yet been fully assured of

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द्वितीयोऽङ्कः ।

अपनी इच्छा से अजक अलग-थलग हो कर दिन में निर-
बित्त कला । एवमात्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थयितु-

विडम्ब्यते । ^{गंगाकाता है।}

विडम्ब्यते । ^{गंगाकाता है।}

॥ स्निग्धं वीक्षितमन्यतोऽपि नयने यत् प्रेरयन्त्या तया

यातं यच्च नितम्बयोगुरुतया मन्दं विलासादिव ।

मा गा इत्युपकृत्या यदापि सा सासृयमुक्ता सखी ^{शांति}

सर्व्वं तत् किल मतपरायणमहो कामो ^{मेरे प्राये मेरे ही प्रेम है} स्वतां पश्यति ॥ ^{अपने भाव को है}

विदूषकः । तथास्थित एव । भो वयस्य न मे हस्तपाश्चा

प्रसरन्ति वाग्रामेत्तएण जीआवइस्सं ॥ *

राजा । कुतोऽयं गात्रोपघातः ।

विदूषकः । कुदो किल सअं अच्छी आउलीकरिअ अस्स-

कारणं पुच्छसि ॥

Sakuntala's love for him. What he knows of the state of her mind is but a guess. Under such circumstances, how can the king go so far as to say that a knowledge of the state of her feelings would comfort him? What appears to be consistent with the circumstances of the case is that his mind is anxious to ascertain the attitude of Sakuntala towards him; and this meaning is borne out by the reading adopted by us. But the second line अज्ञतार्थे &c. shows that the king has been to a certain extent assured of the feelings of Sakuntala; and on this view of the case it can be contended that the other reading too gives a good sense.

* भो वयस्य न मे हस्तपादं प्रसरति । वाङ्मात्रेण जाप्यसे (जीब्यसे वा) ।

† कुतः किल स्वयमपि आकुलीकृत्य अशुकारणं पृच्छसि ।

राजा । न खल्वगच्छामि ।

विदूषकः । भो वयस्य ज वेयसो खुज्जलीलं विडम्बइ तं किं अत्तणो पहावेण णं णईवेअस्स । *

राजा । नदीवेगस्तत्र कारणम् ।

विदूषकः । मम वि भवं । †

राजा । कथमिव ।

विदूषकः । एवं राअकज्जाइ उज्झिअ एअरिसे आउ-
त्तपदेसे वणवरवुत्तिणा तुए होदव्वं जं सच्चं पच्चहं साव-
दसमुच्छारणेहिं संखोहिअसंधिवंधाणं मम गत्ताणं अणोसो
अस्सि संवुत्तो । ता पसादइस्सं विसज्जिदुं मं एक्काहं वि दाव
विस्समिदुं । ‡

राजा । स्वगतम् । अयं चैवमाह । ममापि काश्यपसुताम्
अनुस्मृत्य मृगयाविकृतं चेतः । कुतः

न नमयितुमधिज्यमस्मि शक्तो धनुरिदमाहितसायकं/मृगेषु ।

सहवसतिमुपेत्य यैः प्रियायाः कृत इव मुग्धविलोकितोपदेशः ॥

↓ * भो वयस्य यद वेतसः कुजलीलां विडम्बयति तत् किम् आत्मनः प्रभावेण ननु
नदीवेगस्य ।

† ममापि भवान् ।

‡ एवं राजकार्याणि उज्झित्वा एतादृशं आकुलप्रदेशे वनचरवृत्तिना त्वया
भवितव्यं । यत् सत्यं प्रत्यहं आपदसमुत्सारणे; संजीभितसन्धिवन्धानां मम
मावाणाम् अनीश्रीऽस्मि संवृत्तः । तत् प्रसादयिष्यामि विच्छेदुं माम् एकाहमपि तावद
विश्रमितुम् ॥

विदूषकः । राज्ञीमुखं विलीक्य । अतभवं किं वि हिअए
करिअ मत्तेइ । अरखे मए रुइअं आसि ।*

राजा । सञ्चितम् । किमन्यत् । अनतिक्रमणीयं सुहृद्-
वाक्यमिति स्थितोऽस्मि ।

विदूषकः । चिरं जीअ । गन्तुमिच्छति । †

राजा । वयस्य तिष्ठ सावशेषं मे वचः ।

विदूषकः । आणवेदु भवं । ‡

राजा । विश्रान्तेन भवता ममाप्येकस्मिन्ननायासे
कर्मणि सहायेन भवितव्यम् ।

विदूषकः । किं मोदअखण्डिआए । तेन हि अअं सुग-
होदो जणा । §

राजा । यत्र वक्ष्यामि । कः कोऽत्र भोः ।

प्रविश्य

दौवारिकः । प्रणम्य । आणवेदु भट्टा । ¶

राजा । रैवतक सेनापतिस्तावदाह्वयताम् ।

दौवारिकः । तह । निष्क्रम्य सेनापतिना सह पुनः प्रविश्य ।

* अवभवान् किमपि हृदये कृत्वा मन्त्रयते । अरखे सया रुदितमासीत् ।

† चिरं जीव ।

‡ आज्ञापयतु भवान् ।

§ किं मोदअखण्डिकायां । तेन हि अयं सुगृहीतः जनः ।

¶ आज्ञापयतु भर्ता ।

एसो असावन्नोक्कण्ठो इदो दिस्सदिट्ठि एव्व भट्ठा चिट्ठइ ।
उपसप्पदु अज्जो । *

सेनापतिः । राजानमवलोक्य । दृष्टदाषापि स्वामिनि मृगया
केवलं गुण एव संवृत्ता । तथाहि देवः

अनवरतधनुर्ज्यामकालनक्रूरपूर्वम् ^{महो}

रविंकिरणमहिष्णु स्वेदलेशैरभिन्नम् ^{रति}

अपचितमपि गात्र व्यायतत्वादलक्ष्यं ^{Prop. with the same idea}

गिरिचर इव नागः प्राणसारं बिभर्त्ति ॥ ४ ॥

उपेत्य । जयतु स्वामी गृहोत्थापदमरणं किमन्यत्राव-
स्थीयते ।

राजा । मन्दोत्साहः कृतोऽस्मि मृगयापवादिना माठयेन ।

सेनापतिः । जनान्तिकम् । सखे स्थिरप्रतिबन्धो भव । अहं
तावत् स्वामिनाश्चतुर्हस्तिमनुवर्त्तये ^{प्रकाशम् । प्रलपत्वेष-}
वैधेयः ननु प्रभुरेव निदर्शनेम् ^{let him bark}

मदच्छेदकशोदरं लघु भवत्युत्थानयोग्यं वपुः ^{let him bark}

सत्त्वानामपि लक्ष्यते विकृतिमञ्चितं भयक्रोधयोः ।

उत्कर्षः स च धान्वनां यादृषवः मिथ्यन्ति लक्ष्ये चले

मिथ्यैव व्यसनं वदन्ति मृगयामोदग्विनादः कुतः ॥ ५ ॥

विदूषक । कृतकरीषम् । १० अत्तभवं पर्किदिं आअस्सो ।

* तथा । एष आज्ञावचनोत्कण्ठ इतः दसदृष्टिरेव भर्ता तिष्ठति ।
उपसर्पतु आर्यः ।

† कृतकरीषम्—कृतकः कृत्रिमः । रीषः यस्मिन् कर्माणि तत् यथातथा—
with affected or assumed anger.

तुमं दाव अडवीदो अडवीं आहिण्डन्तो णरणांसिआलोलुवस्स
जिस्सरिच्छस्स कस्स वि भुहे पडिस्ससि ।*

राजा । भद्र सेनापते आश्रमसाम्बकृष्टे स्थिताः स्मः अतस्ते
वचो नाभिनन्दामि । अद्य तावत्

[५] गाहन्तां महिषा निपातु^{जलाशय}सलिलं शृङ्गेमुहुस्ताडितं^{पति}
कायाबद्धकदम्बक^{पति}मृगकुलं रोमन्ममभ्यस्यतु ।^{जलाशय}
विस्रब्धं क्रियतां वराह^{पति}ततिभिम्स्तार्क्षितः पल्लवे ।^{जलाशय}
विश्रामं लभतामिदञ्च शिथिलज्याबन्धमस्म^{पति}न्तुः ॥

सेनापतिः । यत् प्रभाविष्णवे रोचते ।

राजा । तेन हि निवर्त्तय पूर्वगतान् वनग्राहिणः । यथा
च न मे सैनिकास्तपोवनमुपगन्तान् तथा निषेद्धव्याः ।

पश्य

शमप्रधानेषु तपोधनेषु गूढं हि दाहात्मकमस्ति तेजः ।
स्यशानुकूला इव सूर्यकालास्तादन्यतेजोऽभिवहादमन्ति ।
सेनापतिः । यदाज्ञापयति स्वामो ।^{पति} ^{इतो के तेज} ^{५ वागे नमो वर}
विदूषकः । धंसदु दे उच्छाहवृत्तन्तो । † ^{नामनि - जलवे}

निष्क्रान्तः सेनापतिः ।

राजा । परिजनं विलोक्य । अपनयन्तु भवत्यो मृगयावेशम् ।
रैवतक त्वमपि स्वं नियोगमशून्यं कुरु ।

* अश्वभवान् प्रकृतिमापन्नः त्वं तावत् अडवीतः अडवीं आहिण्डमानः नर-
नासिकालीलुपस्य और्ध्वस्य कस्यापि मुखे पतिष्यसि ।

† धंसतां ते उत्साहहन्तान् ।

परिजनः । जं देओ आणवेइ । निष्कान्तः । *

विदूषकः । कअं भअदा णिम्मच्छिअं । सम्पदं एदस्सिं
पाअवच्छाआए विरइदलदाविदाणदंसणी आएआसणेणिसीददु
भवं जाव अहं वि सुहासोणो होमि । †

राजा । गच्छायतः ।

विदूषकः । एदु भवं । ‡

उभौ । परिक्रम्येपविष्टौ ।

राजा । माटव्य अनवासचक्षुःफलोऽसि येन त्वया
दर्शनीयं वस्तु न दृष्टम् ।

विदूषकः । णं भवं अगदो मे वट्टइ । §

राजा । सर्व्वः कान्तमात्मानं पश्यति । तामाश्रमललाम-
भूतां शकुन्तलामधिकृत्य ब्रवीमि ।

विदूषकः । खगतम् । होदु से अवसरं न दाईस्सं । प्रकाशम्
भो वअस्स दे तावमकस्सआ अवभत्यणोआ दीसइ । ¶

* यददेवः आज्ञापयति ।

† कृतं भवता निर्दिष्टं । साम्प्रतम् एतस्यां पादपञ्चायायां विरचितस्तु-
वितानदर्शनीयायाम् आसने निषीदतु भवान् यावदहमपि सुखासीनी भवामि ।

‡ एतु भवान् ।

§ ननु भवान् मे अयती वर्त्तते ।

¶ भवतु अस्मै अवसरं न दास्यामि । भो वयस्स तव तापसकस्यका
अभ्यर्थनीया दृश्यते ।

राजा । सखे न परिहार्यं वस्तुनि पौरवाणां मनः
ग्रवर्त्तते * ।

सुरयुवतिमश्वं किल मुनेरपत्यं तदज्भिताधिगतम् ।
अर्कस्थोपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमम् ॥

विदूषकः । विद्वत् । जह कस्म वि पिण्डखज्जूरैर्हं उर्वे-
इदस्म तिल्लिलीए अहिलामो होइ तह इत्यिषारअणपरि-
हाइणो भअदो इअं अवभत्यणा । †

राजा । न तावदेनां पश्यसि येनैवमवादीः ।

विदूषकः । तं कु रमणिज्जं जं भअदोवि विम्वणं
उप्पाटेइ । ‡

राजा । वयस्य किं बहुना §
चित्रे निवेश्य परिकल्पितमच्चयोगः §

रूपोच्चयेन मनसा विधिना कृतान् ।

* In some of the editions, there is a couplet here which
in our opinion is not in strict keeping with the spirit of the
conversation. The couplet is :—

निवारितनिमेषाभिः नेत्रपङ्क्तिभिरन्यथैः ।

नयामिन्दुकलां लोकः केन भावेन पश्यति ॥

† यथा कस्यापि पिण्डखज्जूरैरुद्देजितस्य तिल्लिङ्गानभिलाषो भवति तथा
औरजपरिभाविणो भवतः इयमभ्यर्थना ।

‡ तन् खलु रमणीयं यद् भवतीऽपि विषयमुत्पादयति ।

§ चित्रे निवेश्य इति कश्चित् पाठः । स तु न नयः मनसि द्वितीयचरखे
तद् यस्य प्रीकृतान् ।

स्त्रीरत्नसष्टिरप्य प्रतिभाति सा मे

आपश्यत्

धातुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥

विदूषकः । जइ एवं पञ्चादेसो दाणिं रूववदोणं । (१)

राजा । इदं च मे मनमि वर्तते ।

अनाघ्रातं पुष्यं किसलयमलूनं कररुहैर्

अनाविद्धं रत्नं मधु नवमनास्वादितरसम् ।

अखण्डं पुण्यानां फलमिव च तद्रूपमनघं

न जाने भोक्तारं कमिह समुपस्थास्यति विधिः ॥*

पुण्यानां

(१) यदि एवं प्रत्यादेश इदानीं रूपवतीनाम् ।

* This sloka occurs in the अङ्कारशतक of Bhartrihari and is read there as

अनाघ्रातं पुष्यं किसलयमलूनं कररुहै

रनाविद्धं रत्नं मधुनवनमनास्वादितरसम् ।

अखण्डं पुण्यानां फलमिव भवद्रूपमनघं

न जाने भोक्तारं कमिह समुपस्थास्यति इति ॥

If traditions be believed in, Bhartrihari was the brother of Vikramaditya, and therefore, a contemporary of Kalidasa. Supposing that Bhartrihari was the brother of Vikrama, it may be asserted as a possible view of the case that Kalidasa with a view to do honour to the royal poet made room for the verse in his immortal work. Or, it may be that both of them drew it from some common source. Scholars, however, are of opinion that Bhartrihari, grammarian, philosopher, and poet in one, is posterior to Kalidasa. "Bhartrihari lived in the first half of the seventh century. The Chinese traveller I Tsing, who spent more than twenty years in India at the end

विदूषकः । तेण हि लहु परिताअदु णं भवां मा कस्स वि
तवस्सिणो इङ्गुलितेज्जमिस्सचिक्कणमौसस्स हत्थेपडिहिइ । (१)

राजा । परा^{Dependent}खलु तवभवती । न च सन्निहितोऽल
गुरुजनः ।

विदूषकः । अध भअन्तं अन्तरेण केरिमो से दिट्ठि-
राओ* । (२)

राजा । निमर्गादेव अप्रगल्भस्तुपस्त्रिकन्याजनः । तथापि तु
अभिमुखे मयि मंहतमोक्षितं
हसितमन्यनिमित्तकतोदयम् । ^{मन्य वाह न प्राण्य न}

विनयवारितवृत्तिरतस्तथा

न विवृतो मदनो न च संवृतः ॥

विदूषकः । ण क्व दिट्ठमेत्थस्स तुह अङ्ग आरोहइ । (३)

of that century, records that, having turned Buddhist monk, the poet again became a layman; and fluctuated altogether seven times between the monastery and the world."

Macdonell.

It has been shown elsewhere that the poet must have realised the ignominy of poverty; and there is little truth in the saying that he was the brother of King Vikramaditya.

(१) तेण हि लहु परिवायतां एनां भवान् । मा कस्यापि तपस्विनः इङ्गुली
नेकमियचिक्कणशीर्षस्य हस्ते पतिष्यति ।

(२) अध भवन्तम् अन्तरेण कीदृशः अस्याः दृष्टिरागः ।

(३) न खलु दृष्टमात्रस्य तव अङ्गमारोहति ।

what is the
state of her
as expressed
guinea.

* अथ अथ इति प्रश्ने ।

राजा । मिथः प्रस्थाने पुनः शालौनतयापि कामम् आवि-
ष्कृती भावस्तत्रभवत्या । तथाहि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे

तन्वो स्थिता कतिचिदेव पदार्थानि गत्वा ।

आसीद्विह्वलवदना च विमोचयन्तो /

शाखासु वल्ललम्पस्तमपि द्रुमाणाम् ॥ ११ ॥

विदूषकः । तेण हि गह्वौदपाहेओ हाह । किदं तुण
उववणं तवोवणं त्ति पेक्खाम् । (१)

राजा । मखे तपस्विभिः कैश्चित् परिज्ञातोऽस्मि । चिन्तय
तावत् केनापदेशेन मक्तदपि आश्रमे वसामः ।

विदूषकः । को अवरो अपदेशो तुम्हाणं राआणं णीवार-
कुट्टभाअ अम्हाणं उवहरन्तु त्ति । (२)

राजा । मूखं अन्यज्ञागधेयमेतेषां रक्षणे निपतति यद्रत्न-
राशोनपि विहायाभिनन्द्यम् । पश्य

तिरेकं यदुत्तिष्ठति वगैभ्यो नृपाणां क्षयि तत्फलम् ।

तपःषड्भागमक्षयं ददत्यारण्यका हि नः ॥ १३ ॥

नेपथ्ये

हन्त मिहार्थं स्वः ।

राजा । कर्णं दत्त्वा । अये धौरप्रशान्तस्वरैस्तपस्विभिर्भवि-
तव्यम् ।

(१) तेन हि गृहीतपाथेयः भव । कृतं त्वया उपवनं तपोवनमिति प्रेक्षे ।

(२) कोऽपरः अपदेशः युष्माकं राज्ञां । नीवारवृक्षभागम् अस्माकम् उपहरन्तु
इति ।

प्रविश्य

दौवारिकः । जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ
फडिहारभूमिं उपट्टिदा । (१)

राजा । तेन हि अविलम्बितं प्रवेशय तौ ।

दौवारिकः । एस पवेसेमि । निक्कम्य ऋषिकुमारकाभ्यां सह
प्रविश्य । इदो इदो भगवन्ता । (२)

उभौ । राजानं विलोकयतः ।

प्रथमः । अहा दौर्मितोपि विश्वमनीयतास्य वपुषः ।
अथवा उर्वपन्नमेतदृषिभ्यो नार्तिभिर्न राजान् । कुतः

①

अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्व्वभोग्ये

रक्षायोगादयमपि तपः प्रत्यहं सञ्चिनोति ।

अस्यापि द्यां सृष्टाति वशिनधारणद्वन्द्वगौतः

पुण्यः शब्दः । मुनिरिति मुहुः केवलं राजपूर्य्यः ॥१४॥

द्वितीयः । गौतम अयं स बलभित्सखो दुष्यन्तः ।

प्रथमः । अयकिम् ।

द्वितीयः । तेन हि

नैतच्चित्रं यदयमुदधिष्यामस्मीमां धरित्वौ

एकः कल्पाः नगरपरिघप्रांशुबाहुर्भुनक्ति ।

मन्द्राक्रा

। आशंसन्ते ममितिषु सुराः सक्तवैरा हि दैत्यैः दीपकम्

अस्याधिज्ये धनुषि विजयं पौरुहते च वज्रे ॥१५॥

(१) जयति जयति भर्ता । एतौ द्वौ ऋषिकुमारौ प्रतिहारभूमिम् उपस्थितौ ।

(२) एष प्रवेशयामि । इत इतो भगवन्तौ ।

* आशंसन्ते सुरयुवतयो बहवैराहि दैत्यैः इति बहुपुस्तकसम्यतः पाठः । स न

उभौ । उपगम्य । विजयस्व राजन् ।

राजा । आसनादुत्थाय । अभिवादये भवन्तौ ।

उभौ । स्वस्ति भवते । फलान्युपहरतः ।

राजा । सप्रणामं परिगृह्य । आज्ञामिच्छामि ।

उभौ । विदितो भवानाश्रमसर्दारमहस्यः तेन भवन्तं प्रार्थयन्ते ।

राजा । किमाज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेरसान्निध्यात् रक्षांसि नः
इष्टिविघ्नमुत्पादयन्ति । तत् कतिपयरात्रं सारथिद्वितीयेन
भवता सनार्थीक्रयतामाश्रम इति ।

राजा । अनुगृहीतोऽस्मि ।

विदूषकः । अपवार्य । एसा दाणिं अणुजला दे अवभ-
त्यणा * । (१)

राजा । स्मितं कृत्वा । रैवतक महचनादुच्यतां सारथिः
सञ्चालासनं रथमुपस्थापयेति ।

सङ्गच्छते । सुरयुवतीनां दैत्यैः संह वडवैरत्वं कीदृशम् न लक्ष्मणान्तरेण अर्थापत्तिं
विना वा तन्नीपपद्यते, लक्षणास्वीकारार्थं नच किमपि विशिष्टं प्रयोजनं वर्तते नापि
रुद्धिः । तथापि “शङ्कारे ललितोद्गारे” सिद्धहस्तस्य कवेः “भीक्ष्यते सुरवन्दीनाम्”
इत्याद्युक्ते रनुरूपः एष पाठः इत्यलं विस्तरण ।

(१) एषा इदानीं अनुकूला ते अभ्यर्थना ।

* “एस दानीं भग्दी अनुजलीगलहत्थी” is the reading of some editions.

दौवारिकः । जं देओ आणवेइ । निष्क्रान्तः । (१)

उभौ । सहषम् ।

अनुकारिण पूर्वेषां युक्तरूपमिदं त्वयि ।

आप्रव्याभयसन्नेषु दीक्षिताः खलु पौरवाः । १८ ॥

राजा । सप्रणामम् । गच्छतां पुरो भवन्ती । अहम् अपि
अनुपदमागत एव ।

उभौ । विजयस्व । [निष्क्रान्ती ।]

राजा । माठय्य अप्यस्ति शकुन्तलादर्शने कुतूहलम् ।

विदूषकः । पढमं सपरिवाहं आसि दाणिं रक्खसवुत्तन्नेन
विन्दु वि ण अवसेसिदो । (२)

राजा । मा भषाः ननु मत्समौपे वत्तिथसे ।

विदूषकः । एस रक्खसादो रक्खिदो म्हि । (३)

प्रविश्य

दौवारिकः । सज्जो रहो भट्टिणो विजअप्पत्याणं अवेक्खइ ।
एस उण णअरादा देईणं आणत्तिहरओ करअहो आअदो । (४)

राजा । सादरम् । किमम्बाभिः प्रेषितः ।

दौवारिकः । अहइं । (५)

(१) यद् देवः आज्ञापयति ।

(२) प्रथमं सपत्नीषाहम् आसीदिदानीं राजसवृत्तान्तेन विन्दुरपि नावर्षितः ।

(३) एष राजसत् रक्षितोऽस्मि ।

(४) सज्जोऽथोभर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगरात् देवीनाम् आज्ञानिहरः
करभक्त आगतः ।

(५) अथ किम् ।

राजा । ननु प्रवेश्यताम् ।

दीवारिकः । तह । निष्काम्य करभकेण सह प्रविश्य । एसो भट्टा
उपसप्य । (१)

करभकः । जेदु जेदु भट्टा देई आणवेइ आआमिणि
चउत्थादअहे पउत्तपारणा मे उववासो होइइ तहिंदोहाउणा
अवस्स अह्मे संभाविदव्व त्ति । (२)

राजा । इतस्तुपास्त्रिकार्यम् इतो गुरुजनाज्ञा इयमपि
अनतिक्रमणायम् किमत्र प्रतीवधेयम् ।

विदूषकः । तिसङ्खूविअ अन्तराले चिह्न । (३)

राजा । सत्यमाकुलोभृतोऽस्मि ।

नृप ॥ कृत्ययोर्भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।

पुरः प्रातहतं शैले स्रोतः स्रोतोवहो यथा ॥ २६॥

विचिन्त्य । सखे त्वमम्बया पुत्र इति प्राङ्मुखोऽहोतः । अतो
भवान् इतः प्रतिनिवृत्य तपस्त्रिकार्यव्यग्रमनसं समावेद्य तत्र-
भवतीनां पुत्रकृत्यम् अनुष्ठातुमर्हति

विदूषकः । न कलु मं रक्खाभारुअं गणीमि । (४)

राजा । सन्धितम् । भो महान्राह्मण कथमेतद्भवति सम्भा-
व्यते ।

(१) तथा । एष भर्ता उपसर्प ।

(२) जयति जयति भर्ता । देवी आज्ञापयति आगामिनि चतुर्धेविदसे प्रवत्त-
पारणः मे उपवासी भविष्यति । तस्मिन् दीर्घायुषा अवश्यं वर्यं सम्भावयितव्या इति ।

(३) विशङ्कुरिव अन्तराले तिष्ठ ।

(४) न खलु मां रक्षोभीष्टं गणयसि ।

विदूषकः । अहं राज्ञाण्येण गन्तव्यं तच्च गच्छामि । (१)

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयात्रिकांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः । सगर्वं । तेन हि जुषराशो न्हि दाणिं संवुत्तो । (२)

राजा । आत्मगतम् । अपलोऽयं वटुः । कदाचिदस्मत्प्रार्थनाम् अन्तःपुरेभ्यः कथयेत् । भवतु एनमेवं वक्ष्ये । विदूषकं इति गृहीत्वा प्रकाशम् । वयस्य ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापसकन्यायां ममाभिलाषः । पश्य

क वयं क परोक्षमन्मथो मृगशावैः सममेधितो जनः । विषं
परिष्कसविजल्पितं संखे परमार्थेन न गृह्यतां वचः ॥ १८॥

विदूषकः । अहं । निष्कान्ताः सर्वे । (२) मालभाषिण
द्वितीयोऽङ्कः । (३) पञ्चदश

द्वितीयोऽङ्कः ।

ततः प्रविशति यजमानशिष्यः कुशानादाव ।

शिष्यः । अहो महानुभावः पार्थिवो दृश्यन्तः । प्रविष्ट-
मात्र एवाश्रमं तत्रभवति राजानि निरुपद्रवाणि नः कर्माणि
प्रवृत्तानि भवन्ति ।

(१) यथा राजानुजेन गन्तव्यं तथा गच्छामि ।

(२) तेन हि युवराजोऽपि इदानीं संवृत्तः ।

(३) अथ हिम् ।

का कथा बाणसन्धाने ज्याशब्देनैव दूरतः ।

हुङ्कारेणैव धनुषः स हि विघ्नानपीडति ॥१॥

यावदिमान् वेदिसंस्तरणार्थं दर्भान् ऋत्विग्भ्यः उपनयामि ।
परिक्रम्य अश्लोक्य च । आकाशे । प्रियंवदे कस्येदमुशीरानुलेपनं
मृणालवन्ति च नलिनीपत्राणि नीयन्ते । श्रुतिसभिनीय । किं
ब्रवीषि आतपलङ्घनात् वलवदस्त्रस्था शकुन्तला तस्याः शरीर-
निर्व्वापणाय इति । तर्हि त्वरितं गम्यताम् । सा हि खलु
भगवतः कुलपतेरुच्छसितम् (१) । अहमपि तावत् वैतानिकं
शान्त्युदकम् अस्ये गौतमोदस्ते विसृज्यिष्यामि । निष्क्रान्तः ।

विष्कम्भकः ।

ततः प्रविशति कामयानावस्थो राजा ।

राजा । निवस्य ।

पराधीन

जाने तपसो वीर्यं सा बाला परवतीति मे विदितम् ।

अलमस्मि ततो हृदयं तथापि नेदं निवर्त्तयितुम् ॥ (२) २॥

(१) भगवतः कणस्य इति कश्चित् पाठः । This reading is not in good taste. A disciple should not, except in unavoidable circumstances, utter the name of his teacher, spiritual leader or other respectable persons. The saying goes :—

आत्मनाम गुरोर्नाम नामातिरूपणस्य च ।

श्रेयस्कामो न गृहीयाज्जीरुष्ठापत्यकलवधीः ॥

This custom is not confined to India alone. Students of Philology may be struck with the resemblance of this custom to what is called Ukulonipa.

(२) न च निष्क्रान्त्य सखिषं निवर्त्तते ततो मे हृदयं । इति मीढीव-

वदनबाधां निवृत्त्य । भगवन् कुसुमायुध त्वया चन्द्रमसा च
विश्वमनीयाभ्याम् अतिसन्धीयते कामिजनसार्थः । कुतः

तव कुसुमशरत्वं शीतरश्मित्वमिन्दोर् विरोधाभावात्
द्वयमिदमयथा ^{मि} दृश्यते मद्दिधेषु । ^{अथ}
विस्तृजति हिमगर्भैरग्निमिन्दुर्मयूखैः ^{किं} मालिनी
त्वमपि कुसुमबाणान् वज्रसारीकरोषि ॥ ३॥

भगवन् कामदेव, न ते मय्यनुक्रोशः । कुतश्च ते कुसुमायु-
धस्य सत स्तौष्ण्यमेतत् । विचिन्त्य । आं ज्ञातम्

अद्यापि नूनं हरकोपवह्नि उत्प्रेक्षोपमयोऽसं
स्वयि ज्वलत्यौर्ध्वं इवाम्बुराशौ । ^{प्रेक्षणा}
त्वमन्यथा मन्मथ मद्दिधानां ^{उपजाति}

^{मालिनी} भस्मावशेषः कथमेवमुष्णः ॥ ४॥

परिक्रम्य । क नु खलु संस्थिते कर्मणि सदस्यैरनुज्ञातः अम-
लान्तमात्मानं विनोदयामि । निश्चयः । किं नु खलु मे प्रिया-
दर्शनादृते शरणमन्यत् । यावदेनामन्विष्यामि । सूर्यमवलीक्य
इमामुग्रातपां विलां प्रायेण लतावलयवत्सु मालिनीतीरेषु,
ससखीजना शकुन्तला गमयति तत्रैव तावद्गच्छामि । परिक्रम्य ।
संस्पर्शं रूपयित्वा । अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाहो मालिनीतरङ्गाणाम् ।

अङ्गैरनङ्गतैरविरलमालिङ्गितुं पवनः ॥ ५॥

पुस्तकेषु धृतः पाठः । 'This reading gives a good sense ; and seems
to be an echo of the sentiment expressed in the Kumarasam-
bhava, पयश्च निवाभिमुखं प्रतीपयेत् ?

परिक्रम्यावलोक्य च । अस्मिन् वेतसपरिचिप्ते लतामण्डपे सन्नि-
हितया शकुन्तलया भवितव्यम् । तथाहि

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पद्मात् ।

द्वारेऽस्य पाण्डुसिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥१॥

यावत् विटपान्तरेणावलोकयामि । परिक्रम्य तथा कृत्वा । सङ्घर्षम् ।
अये लब्धं नेत्रनिर्व्वाणम् एषा मे मनोरथप्रियतमा सकुसु-
मास्तरणं शिलापट्टमधिशयाना सखीभ्यामन्वास्यते । भवतु
ओष्यामि आसां विसम्भकयितानि । विलोकयन् स्थितः ।

ततः प्रविशति यथोक्तव्यापारा सह सखीभिः शकुन्तला ।

सख्यौ । उपवीज्य सखेहम् । हला सउन्तले अवि सुहेइ दे
णलिणीपत्तवाओ । (१)

शकुन्तला । किं वीएन्ति मं सङ्गीओ । (२)

सख्यौ । बिषादं नाटयित्वा परस्परमवलोकयतः ।

राजा । वलवदस्त्वस्यशरीरा शकुन्तला दृश्यते । सवितर्कम् ।
तत् किमयमातपदोषः स्यात् उत यथा मे मनसि वर्त्तते ।
सामित्वाधं निर्व्वण्यं । अथवा कृतं सन्देहेन ।

वरिणी १७. सुनन्दस्त्रीशौरं शिथिलितमृणालैकवल्लयं मृणालनाटकम्
प्रियायाः साबाधं किमपि कमनौयं वपुरिटम् ।
समस्तापः कामं मनसिजनिदाघप्रसरयोर
न तु ग्रीष्मस्यैवं सुभगमपराह युवतिषु ॥६॥

५८

(१) हला शकुन्तले अपि सुखयसि ते नलिनीपत्रवातः ।

(२) किं बीजयतः मां सख्यौ ।

प्रियंवदा । जनान्निजम् । अणसूए तस्मै राएसिणो पढम-
दंमणादो आरहिअ पज्जुस्सुआ विअ सउन्तला । किं णु क्वु से
तस्मिमित्तो अअं आतङ्को भवे । (१)

अनसूया । सहि मम वि एसि सी आसङ्का हिअअस्स ।
होदु पुच्छिस्सं दाव णं । प्रकाशम् । सहि पुच्छिअव्वा मि किं
वि । वलिअं क्वु दे सन्तावो । (२)

शकुन्तला । पुर्व्वीर्जेण शयनादुत्थाय । हला किं वत्तुकामासि । (३)

अनसूया । हला सउन्तले अणव्भन्तरा क्वु अस्हे
मअणगअस्स वुत्तस्स । किन्तु जारि सी इतिहासणिअन्धेसु
कामअमाणाणं अवत्था सुणीअइ तारिसिं दे पेक्खामि ।
कहेहि किं निमित्तं दे सन्तावो विआरं क्वु परमत्थदो
अजाणिअ अणारब्धो पडिआरस्स । (४)

राजा । अनसूयामप्यनुगतो मदीयस्तर्कः । नहि स्वाभि-
प्रायेण मे दर्शनम् ।

(१) अनसूयै तस्य राजर्षेः प्रथमदर्शनात् आरभ्य पर्य्युत्सुका इव शकुन्तला ।
किं नु खलु अस्याः तन्निमित्तः अयम् आतङ्को भवेत् ।

(२) सखि ममापि ईदृशी आशङ्का उदयस्य । भवतु प्रत्यामि तावदेनां
सखि प्रष्टव्यासि किमपि । बलीयान् खलु ते सन्तापः ।

(३) हला किं वत्तुकामासि ।

(४) हला शकुन्तले अनभ्यन्तरे खलु आवां मदनगतस्य उन्तात्स्य । किन्तु
यादृशी इतिहासनिबन्धेषु कामयमानानाम् अवस्था व्यूयते तादृशीं ते प्रेक्षे । कथय
किं निमित्तं स्त्री सन्तापः । विआरं खलु परमावतः अज्ञात्वा अनारब्धः प्रती-
कारस्य ।

शकुन्तला । आत्मगतम् । वलिञ्चं क्व मे अहिणिणसो ।
दाणिं वि सहसा एदाणं ण सक्खोमि णिएदेउं । (१)

प्रियंवदा । सहि सुठ्ठ, एसा भणइ । किं अत्तणो आतइं
उवेक्खसि । अणुदिअहं क्व, परिहीअसि अङ्गेहिं । केअलं
लावस्समइं छाया तुमं ण मुच्चइ । (२)

राजा । अवितथमाह प्रियंवदा । तथाहि
V. IMPORTANT
क्षामक्षामकपोलमाननमुरः काठिन्यमुक्तस्तनं
जीविषी मध्यः क्षान्तरः प्रकामविनतावंसौ, क्विः पाण्डुरा ।
शोच्या च प्रियदर्शना च मदनक्लिष्टेयमालक्ष्यते *अगच्छति*
पद्मानामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥८॥
शकुन्तला । सहि कस्स वा अण्यस्स कहइस्सं । आआस-
इत्तिआ दाणिं वो भविस्सं । (३)

उभे । अदो एव्व क्व, णिब्बन्धो सिण्हजनसंविहत्तं हि
दुक्खं सज्जवेअणं होइ । (४)

(१) बलीयान् खलु मे अभिनिवेशः । इदानीमपि सहसा एतयो न शक्नोमि
निवेदयितुम् ।

(२) सखि सुठ्ठ एसा भणति । किम् आत्मनः आतङ्गम् उपेक्षसे । अनुदिवसं
खलु परिहीयसे अङ्गैः । केवलं लावण्यमग्री छाया त्वां न मुञ्चति ।

(३) सखि कस्य वा अन्यस्य कथयिष्यामि । आयासयित्री इदानीं वां
भविष्यामि ।

(४) अत एव खलु निबन्धः स्निग्धजनसंविभक्तं हि दुःखं सज्जवेदनं
भवति ।

राजा ।

पृष्टा जनेन समदुःखसुखेन बाला

नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।

दृष्टो विवृत्य बहुशोऽप्यनया सत्त्वणम्

वत्स. ततिलो

अत्रान्तरे अवणकातरतां गतोऽस्मि ॥ ८ ॥

शकुन्तला । सहि जदो पडुइ मम दंसणपहं आअओ सो
तवोवणरक्खिआ राएसी * तदो आरहिअ तग्गएण अहि-
त्तासेण एतदवत्य म्हि संवुत्ता । (१)

राजा । सङ्गंम् । अतं अ्रोतव्यम् ।

[D] एव तापहेतुर्निर्व्यापयता स एव मे जातः । आयं
दिवस इवार्धश्यामस्तपात्त्रये जीवलोकस्य ॥ ९० ॥

शकुन्तला । तं जइ वो अणुमअं तइ वटइ जइ तस्स
राएसिणो अणुकम्पणीया होमि । अस्सहा अवस्सं सिच्चइ मे
तिलोदअं । (२)

राजा । संशयच्छेदि वचनम् ।

(१) सखि यतः प्रभृति मनःदर्शनपथम् आगतः स तपोवनरचिता राजर्षिः ततः

आरभ्य तद्गतैर्न अभिलाषेण एतदवस्थां नि संवृत्ता ।

(२) तद् यदि वामनुमत्तं तथा वर्त्तेयाम् यथा तस्य राजर्षेः अनुकम्पनीया
भवामि । अन्यथा, अवश्यं सिद्धतं मे तिलोदकम् ।

* राएसी इत्येतदन्तरं तदो आरहिअ इत्येतत्पूर्वम् अर्द्धंति लज्जां नाटयति ।

उभे । कइदु पिअसही । शकुन्तला । अयमंशः दृश्यते केषु पुस्तकेषु ।

† In most of the editions the reading is अशश्यामः । अई
श्यामः clearly indicates the points of comparison with the first
half ; and Raghuva Bhatta has adopted it.

प्रियंवदा । जनान्तिकम् । अणसूए दूरगममग्नाहा अक्षमा
इयं कालहरणस्य । जस्मिं वहभावा एसा सो ललामभूतो
पोरवाणं । ता जुत्तं से अहिलासो अहिणन्दिउं । (१)

अनसूया । तह जह भणसि । (२)

प्रियंवदा । प्रकाशम् । सहि दिट्ठिआ अणुखो दे अहि-
णएसो । साअरं वज्जिअ कहिं वा ओतरइ महाणइ । को
दाणिं सहआरं अन्तरेण अतिमुत्तलअं पल्लविअं सहइ * । (३)

राजा । किमत्र चित्रं यदि विशाखे शशाङ्कलेखामनु-
वर्त्तते ।

अनसूया । को उण उवाओ भवे जेण अविलम्बिअं
णिहुअं अ सहीए मणोरहं सम्पादेम । (४)

प्रियंवदा । णिहुअं त्ति चिन्तणीअं भवे सिघ्धं त्ति
सुअरं । (५)

(१) अनसूयी दूरगतमन्मथा अक्षमा इयं कालहरणस्य । यस्मिन् वहभावा
एसा स ललामभूतः पौरवाणां तद युक्तम् अस्याः अभिलाषः अभिनन्दितुम् ।

(२) तथा यथा भणसि ।

(३) सहि दिट्ठा अनुरूप से अभिलाषः । सागरवर्ज्यित्वा कुम् वा महानदी
अवतरति । क इदानीं सहकारमन्तरेण अतिमुत्तलतां पल्लवितां सहते ।


(४) कः पुनः उपायी भवेत् येन अविलम्बितं निष्ठं च सख्याः मनोरथ
सम्पादयावः ।

(५) निष्ठतमिति चिन्तनीयं भवेत् शीघ्रमिति सुकरम् ।

* The above speech is in some editions divided between
the two companions. The latter half beginning with को दाणिं
&c. is assigned to Priyambada.

अनसूया । कहंविष । (१)

प्रियंवदा । थं सो राएसी इमस्मिं सिण्णिहदिट्ठिए मूइ-
आहिलासी इमाइ दिअहाइ पजाअरकिमो लक्खीअइ । (२)

 राजा । सत्यमित्यभूत एवास्मि । तथाहि
इदमग्निश्चिरैरन्तस्तापाद्विवर्णमणीकृतं

निशि निशि भुजन्त्यस्तापाङ्गप्रसारिभिरश्रुभिः ।

॥८॥ अन्तर्भुजितज्याघाताङ्गं सुहृर्मणिवन्धनात्

कनकवल्लयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥९॥

प्रियंवदा । विचिन्त्य । हला मअणलेहो से करीअउ । तं
देअसेमावदेसेण सुमणोगोविअं करिअ से हत्थअं पावइस्सं । (३)

अनसूया । रोअइ मे सुउमारो पओओ । किं वा
सउन्तला भएाइ । (४)

शकुन्तला । को णिओओ वो विकप्पीअइ । (५)

प्रियंवदा । तेण हि अत्तणो उवस्सासपूर्वं चिन्तेहि दाव
किंवि ललिअपदवन्धणं । (६)

(१) कथमिष ।

(२) ननु स राजर्षिः अस्यां स्निग्धहृद्या सूचिताभिलाषः इमानि दिवसानि
प्रणागरक्तशः लक्ष्यते ।

(३) हला मदनलेखः अस्मै कियताम् । तं देवशेषापदेशेन सुमनोगोषितं
कृत्वा अस्य हस्तं प्रापयिष्यामि ।

(४) रोचते मे शकुमारः प्रयोगः । किं वा शकुन्तला भवति ।

(५) को निग्रोशः युवयोर्विकल्पते ।

(६) तेन हि आत्मनः उपन्यासपूर्वं चिन्तय तावत् किमपि ललितपदबन्धनम् ।

शकुन्तला । चिन्तेमि अहं । अवहीरणभीरुअं उण्ण
वेवइ मे हिअअं । (१)

राजा । अयं स ते तिष्ठति सङ्गमोत्सुको

विशङ्कसे भीरु यतोऽवधीरणाम् ।

लभेत वा प्रार्थयिता न वा श्रियं

श्रिया दुरापः कथमीप्सितो भवेत् * ॥२२॥

सख्यौ । अत्तगुणावमानिणि को दाणिं सरीरणिव्वा-
वइत्तिअं सारदिअं जोसिणिं पटन्तेण वारेइ । (२)

शकुन्तला । सन्धितम् । णिओइआ दाणिं म्हि । उपविष्टा
चिन्तयति । (३)

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम्
अवलोकयामि । यतः

पार्या उन्नमितैकभ्रूलतमाननमस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन ॥२३॥

(१) चिन्तयामि अहम् अवधीरणभीरु पुनः वेपते मे हृदयम् ।

(२) आत्ममुखावमानिनि कः इदानीं शरीरनिव्वापधिवीं शरदौ ज्योत्स्ना
पटाज्जेन वारयति ।

(३) नियोजिता इदानीमस्मि ।

* एतदनन्तरं कश्चित् पुस्तके अपिच ।

अयं स यस्मात् पणयावधीरणां विशङ्कनीयां करभीरु मन्यसे ।

उपागतत्वां प्रणयोन्युखी जनी न रत्नमन्विष्यति न्यग्यते हि तत् ॥

अवसंभ्रौ दृश्यते ।

शकुन्तला । हला चिन्तित्रं मए गीअवत्थु । णहु सन्निहि-
आणि उण लेहणसाहणाणि । (१)

प्रियंवदा । इमस्मिं सुओदरसुउमारे णलिणीवत्ते णहेहिं
णिकित्तवसं करेहि । (२)

शकुन्तला । यथोक्तं रूपयिता । हला सुणुह दाणिं संगअत्थं
णव दत्ति । (३)

उभे । अवहिअ म्हा । (४)

शकुन्तला । वाचयति ।

तुष्ण ण आणे हिअअं मह उण कामो दिवा वि रत्तिं वि । अ
शिग्घिण तवइ वलीअं तुह वुत्तमणोरहाइ अङ्गाइ ॥ (५) ॥१४॥

राजा । सहसोपसृत्य ।

तपति तनुगात्रि मदनस्त्वामनिशं मां पुनर्दृश्येव । आर्या
नतः ग्लपयति यथा शशाङ्कं न तथा हि कुसुमतीं दिवसः ॥ १५॥
सख्यो । सहर्षम् । साअअं अविलम्बिणी मनोरहस्य । (६)

(१) हला चिन्तितं मया गीतवस्तु । नहि सन्निहितानि पुनः लेखन-
भावनानि ।

(२) अस्मिन् शुकीदरसुकुमारे नलिनीपत्रे नखैः निक्षिप्तवर्णं कुरु ।

(३) हला शृणुत इदानीं सङ्गतायै नवेति ।

(४) अवहिते स्त्रः ।

(५) तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।

निर्घृणं तपति वलीयः तस्य वृत्तमनोरथानि अङ्गानि ॥

(६) स्वागतं अविलम्बिनः मनोरथस्य ।

शकुन्तला । अभ्युत्थातुमिच्छति । *

राजा । अलमलमायासेन ।

यथा सन्दृष्टकुसुमशयनान्याशुक्लान्तविसभङ्गसुरभीणि ।
गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥ १६॥

अनसूया । इदो सिलातलेकदेसं अलङ्करोतु वयस्यो । (१)

राजा । उपविशति ।

शकुन्तला । सलज्जं तिष्ठति । †

प्रियंवदा । दुवेषं वि वो अस्मास्माणुरागो पञ्चक्खो ।
महीसिण्हो मं पुनरुत्तवादिणिं करइ । (२)

राजा । भद्रे नैतत् परिहार्यम् विवर्क्षितं हि अनुक्तम्
अनुतापं जनयति ।

प्रियंवदा । आवस्सस्स विमअवासिणो अत्तिहरेण रस्सा
होअव्वं त्ति एसो वो धम्मो । (३)

(१) इतः शिलातलेकदेशम् अलङ्करोतु वयस्यः ।

(२) इयोरपि युवयः अन्यीनानुरागः प्रत्यक्षः । सखीसिंहः मां पुनरुत्त-
वादिनीं करोति ।

(३) आपन्नस्य विषयवासिनः अत्तिहरेण राज्ञा भवितव्यम् इति एष बः धर्मः ।

* शकुन्तला । ससाध्वसमात्मगतम् । द्विषन् तद् उत्तमद्विष दाणिं किंवि
च पण्डितज्जसि । अभ्युत्थातुमिच्छति । इति पाठान्तरम् ।

† राजा । उपविश्य । क्वचित् सखीं वो नातिबाधते सन्तापः ।

प्रियंवदा । सख्या सह उपविश्य । लङ्घीसङ्घो सम्पदं उपसमं गमिस्सदि ।
अनसूया । जनान्तिकम् पिअवदं कालंणेति किं पेक्ख मेइवादाइतमीरो
विअ णिमिसल्लरेण पञ्चाअदं पिअसङ्गि ।-

शकुन्तला । सलज्जं तिष्ठति । इति पाठभेदः ।

राजा । नास्मात् परम् ।

प्रियंवदा । तेन हि इदं नो पित्रसखी तुमं उद्दिशसि
इमं अवत्यन्तरं भगवता मन्त्रेण आरोवित्रा । ता अरिहसि
अवभुववत्तीए जीवित्रं मे अवलम्बितं । (१)

राजा । भद्रे साधारणोऽयं प्रणयः । सर्व्वथा अनु-
गृहीतोऽस्मि ।

शकुन्तला । प्रियंवदामवलोक्य । हला किं अन्तेउरविरह-
पञ्जस्स अस्स राएसिणो उवरोहेण । (२)

राजा ।

इदमनन्यपरायणसन्त्यर्था हृदयसन्निहिते हृदयं मम । ^{दुतादि}
यदि समर्थयसे मदिरचणे मदनबाणहतोऽस्मि हतः पुनः ॥ १६

अनसूया । वयस्स बहुवज्जहा राआणो सुणीअन्ति । जह
नो पित्रसखी बन्धुअणसोअणीआ ण होइ तह णिव्वत्तेहि । (३)

राजा । भद्रे किं बहुना

परिग्रहबहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।

॥ १७ ॥ समुद्रवसना चोर्व्वी * सखी च युवयोरियम् ॥ १८ ॥

(१) तेन हि इदं नः प्रियसखी त्वामुद्दिश्य इदम् अवस्थान्तरं भगवता मदनेन
आरोपिता । तदर्हसि अभ्युपपत्त्या जीवितम् अस्याः अवलम्बितम् ।

(२) हला किम् अन्तःपरविरहपथ्येतसुकस्य राजर्षेरुपरोधेन ।

(३) वयस्य बहुवज्जभाः राजान, श्रूयन्ते । यथा नः प्रियसखी बन्धुजन
श्रीचनीया न भवति तथा निर्व्वर्त्तय ।

* समुद्रवसनेति पाठः कचित् ।

† एतदनन्तरं कचित् पुस्तके—

उभे । णिव्वञ्च ह्य । (१)

प्रियंवदा । सट्टिच्चैपम् । अणमूण जह एमो इदो दिस्स-
दिट्ठो उस्सुओ मअपीअओ माअरं अस्सेसइ एहि सजोएम
णं । (२)

उभे । प्रस्यते ।

शकुन्तला । हला असरणाह्वा अस्सअरा वो आ-
अच्छउ । (३)

उभे । पुहुवीए जो मरणं सो तुह समोवे वट्ठइ ।
निष्कान्ते । (४)

शकुन्तला । हला मरिसावेध लीअवालं नं अह्माहि उवआरातिकमेण विस्सइ-
प्पलाविस्सोहिं भणिअं ।

सख्यौ । जेण तं मन्तिअं सा मरिसावेउ अस्सअ की अअओ ।

शकुन्तला । अरिइइ क्व, महाराओ अजलवअणाणि सोटुं परीक्कं की वा
कि ण मत्तेइ ।

राजा । सखितत् ।

अपराधमिम ततः मद्दिष्ये यदि रम्भीक तवाङ्गरचितार्द्धं ।

कसुमाक्षरथे क्लमापहेऽस्मिन् स्वजनत्वादनुमन्यसेऽवकाशम् ॥

प्रियंवदा । अं एत्तिएण उण दे तुट्ठी भवे ।

शकुन्तला । सराषमिव । विरम दुल्लणिण एतदवत्यां वि मं कौलेहि ।

अवमंशो दृश्यते ।

(१) निर्बृते स्वः ।

(२) अनसूये यथा एष इती दत्तदृष्टिः उत्सुकी स्वर्गसीलकः सातरम् आन्वध्यति,
एहि संयोजयावः एनम् ।

(३) हला अशरणास्मि अन्यतरा युवथी रागच्छत् ।

(४) पृथिन्याः यः शरणं स तव समीपे वर्तते ।

शकुन्तला । कष्टं गताऽग्रे एव । (१)

राजा । अलमावेगेन । नन्वयमाराधयिता जनस्तव
समीपे वर्तते ।

किं शीतलैः क्लमविनोदिभिराद्रवातानू

सञ्चारयामि नलिनीदलतालवृन्तैः ।

अङ्गे निधाय करभोरु यथासुखं ते वसन्तातिलका

संवाहयामि चरणवुत पद्मताम्रौ ॥१६॥

शकुन्तला । य माणणीएसु अत्ताणं अवराहइस्सं । (२)

सत्याय गनुमिच्छति ।

राजा । सुन्दरि अनिर्वाणो दिवसः । इयं च ते समवस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।

कथमातपे गमिष्यमि परिबाधापेलवैरङ्गैः ॥१७॥ आर्या

बलादेनां निवसंयति ।

शकुन्तला । पोरव रक्ख अविणअं मअणसन्तत्ता वि णहु
अत्तणो पभवामि । (३)

राजा । भोरु अलं गुरुजनभयेन । इष्टा ते विदितधर्मा
तत्रभवानत्र दोषं न ग्रहीष्यति कुलपतिः ।

अपिच

गान्धर्वेण विवाहेन बह्वरो राजर्षिकन्यकाः ।

अनुष्टुप

अयूयन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिताः ॥१८॥

(१) कष्टं गते एव ।



न माननीयेषु आत्मानम् अपराधयिष्यामि ।

पोरव रक्ख अविनयं सदनसन्ततापि नहि आत्मनः प्रभवामि ।

शकुन्तला । सुखं दाव मं । भूयो वि सखीजनं अखु-
माणदस्सं । (१)

राजा । भवतु मोक्ष्यामि ।

शकुन्तला । कदा ।

राजा ।

॥१॥ अपरिच्छतकोमलस्य यावत् कुसुमस्येव नवस्य घट्पदेन ।

२२ अधरस्य पिपासता मया ते सदयं सुन्दरि गृह्यते रसोऽस्य ॥१॥

मुखमस्याः समुन्नमयितुमिच्छति ।

शकुन्तला । परिहरति नाट्येन । *

(१) सुखं तावन्मां भूयोऽपि सखीजनं अनुमानयिष्यामि ।

* एतदन्तरं क्वचित् पुनर्कते ।

राजा । कथं प्रकाशं गतोऽस्मि ।

शकुन्तलां मुक्ता तेनैव पदेन पुनः प्रतिनिवर्तते ।

शकुन्तला । पदान्तरे निवृत्त्य । पोरव अनिच्छापूर्वो वि सन्नासकमेतपरि

चिन्तो अत्रं जणो न विसुमरिदध्वी ।

राजा ।

त्वं दूरमपि गच्छन्तौ हृदयं न जहासि मे ।

दिनावसाने क्वायिव तरोर्मूलं न मुञ्चति ॥

शकुन्तला । आत्मगतम् हृदो हृदो इमं सुणिअ य चरणा परोमुहा पसरणि
भोदु । इमेहिं रत्नकुर्वणहिं ओवारिअसरीरा पेक्खिस्सं दाव से भावाणुवन्त्वं तथा
कृत्वा स्थिता ।

राजा । प्रिये कथमनुरागैकरसं मामुपेत्य निरपेक्षैव कामं गच्छसि ।

अनिर्द्वेषोपभोग्यस्य रूपस्य मृदुनः कथम् ।

कठिनं खलु ते चेतः शिरोवस्त्रेव बन्धनम् ॥

शकुन्तला । एदं मुण्णिअ अ मे अत्थि विभञ्चो गत्तुं ।

राजा । सम्प्रति प्रियाशून्ये लतामण्डपे कथमस्मि । विचिन्त्य । अगतोऽवसीक्य ।
इत व्योद्वृत्तं गमनम् ।

मणिवन्धनतो गलितं संक्रान्तीशीरपरिमलं तस्याः ।

हृदयस्य निगङ्गमिव मे मृणालवलयं स्थितं पुरतः ॥

सादरमादत्ते ।

शकुन्तला । इत्थं विलीक्य । अग्नौ दीव्यहसिदिलताए परिवर्भट्टं मुणाल-
वलयं अ विष्ठापं ।

राजा । मृणालवलयमुरसि निक्षिप्य ।

अनेन लीलाभरणेन ते प्रिये विहाय कामं भुजमव तिष्ठता ।

जनः समाश्वासित एष दुःखभागचेतनेनापि सता नतु त्वया ॥

शकुन्तला । अदो अवरं असहस्सि विलम्बितं । एदेअ एव्व वधईसेअ
अत्ताअत्तं दंसइस्स' । उपसर्पति ।

राजा । सहर्षम् । अये जीवितेश्वरी मे प्राप्ता । परिदेवनानन्तरं प्रसादीनीप
कृतोऽस्मि दैवस्य ।

पिपासाक्षामकण्ठेन याचितञ्चाब्धु पक्षिणा ।

नवमेघोज्झिता चास्य धारा निपतिता मुखे ॥

शकुन्तला । सम्मुखे स्थित्वा । अङ्ग अरुपदे सुमरिअ मुणालवलयस्सकरव-
भस्सिणो कदे पडिण्णित्त म्हि । कहिअं मे हिअएण तुए गह्वीअं ति । ता चिक्खिअ
एदं मा मं अत्ताणअं अ मुण्णिअण्णिसु पभासइस्ससि ।

राजा । एकेनाभिसम्भिना प्रत्यर्पयामि । अहमेव ते यथास्थानं निवे-
त्रयामि ।

शकुन्तला । स्वगतम् । इहो इहो का गर्ह । प्रकाशम् । एवं करसु ।

राजा । इतः शिलातलमेव संश्रयावः ।

उभौ । परिक्रम्योपविष्टौ ।

राजा । शकुन्तलाया इत्यभादाय । अहो स्वर्गः ।

हरकोपाग्निदग्धस्य देवेनामृतवर्षिणा ।

प्ररोहः सम्भृती भूयः किंस्वित् कामतरोरयम् ॥

शकुन्तला । तुवरत्त तुवरत्त अज्जत्तत्ती ।

राजा । सहर्षमात्मगतम् । इदानीमस्मि विश्वसः यतः भर्तुः आभावश्चपद-
मिदम् । प्रकाशम् । सुन्दरि नातिश्लिष्टः सन्धिरस्य तत् अन्यथा घटयितव्यः ।

शकुन्तला । जह् दे रोअइ तह् दंसेसु ।

राजा । सव्याजं विलम्बा । प्रतिमुच्य । सुन्दरि दृश्यताम् ।

अयं स ते श्यामलतामनीहरो विशेषशोभायमिवीज्ज्भिताम्बरः ।

मृणालरूपेण नवो निशाकरः करं समेत्योभयकीटिमाश्रितः ॥

शकुन्तला । य दाव पेक्वामि पवणप्पलीलिअकक्खीप्पल्लरेणया कलुसीकभा
दिही ।

राजा । स्मृतम् । यदि मन्यसे अहमेनां वटनमारुतेन विशदां करिष्ये ।

शकुन्तला । अणुकम्पिआ हीमि य उण दं विस्ससामि ।

राजा । मा मैवं नहि परिजना आदिशात् परमतिवर्त्तन्ते ।

शकुन्तला । अयं एव्व पञ्चवप्पारी अविस्सासज्जणयी ।

राजा । स्वगतम् । नाहमेवं रमणीयमात्मनः सेवावकाशं शिथिलयिष्ये ।
मुखमुन्नमयितुं प्रवृत्तः ।

शकुन्तला । अकामप्रतिबन्धं रूपयन्ती विरमति ।

राजा । आत्मगतम् ।

आरुणा स्फुरितेनायमपरिच्यतकीमलः ।

पिपासती ममानुज्ञां ददातीव प्रियाधरः ॥

शकुन्तला । पडिक्खाणमन्यरी विअ अज्जत्तत्ती ।

राजा । कर्णोत्पलसन्निकर्षादीन्वयस्य सादृश्यमूदीऽस्मि । मुखमारुतेन चक्षुः
सेवते ।

शकुन्तला । हीउ पइदित्त्यदंसण हि संवुत्ता । अज्जामि उण अणुवप्पारिणी
विअप्पारिणी अज्जत्तत्तस्स ।

नेपथ्ये ।

चक्रवाकबहुण आमन्तेहि सहस्रं उवद्विभ्रा रमणी । (१)

शकुन्तला । ससम्भ्रमम् । पौरव असंस्रमं मम सरीरवृत्तन्तो-
वलम्बस्य अज्जा गीतमी इदो एव्व आगच्छइ । दाव विड-
वन्तरिओ होहि । (२)

राजा । सुन्दरि किमन्यम् ।

इदमप्युपकृतिपत्नी मुरभि मुखं ते मया यदाप्रातम् ।

ननु कमलस्य मधुकरः सन्तुष्यति गन्धमाधेन ॥

शकुन्तला । असन्तोषेण किं करइ ।

राजा । इदमिति व्यवसितो वक्त्रं टीकयति ।

In the extracts given above, there is much that is good poetry. But the great defect of the whole piece is that the scene has been unprofitably prolonged. It does not further the action of the play. In spite of its length, it leaves the hero and the heroine in the same predicament they were in, long before. The first interview of the lovers, where the heroine is all bashfulness and is unable to sum up her energy and courage to give out her feelings, must be short.

But the case here is quite otherwise. The heroine as introduced here is wanting in bashfulness and is no better than a flirt. We cannot believe that the skilful dramatist, a close observer of human nature, can make such a mistake ; and therefore we have not adopted the piece as a part of the text.

(१) चक्रवाकबहुण आमन्तास्व सहस्रं उवद्विभ्रा रमणी ।

(२) पौरव, असंश्रयं मम शरीरवृत्तान्तोपलम्भाय आर्या गीतमी इत एव आगच्छति । तावत् विटपान्तरितः भव ।

राजा । तथा । आत्मानमाहत्य तिष्ठति ।

ततः प्रविशति पावकस्ता गौतमी सख्यौ च ।

सख्यौ । इदो इदो अज्जा गोदमी । (१)

गौतमी । शकुन्तामुपेत्य । जादे अवि लहुमन्तावाइ टे
अज्जाइ । (२)

शकुन्तला । अत्थि मे विसेसो । (३)

गौतमी । इमिणा दव्भोदधेण णिरावाहं एव्व दे शरीरं
होहिइ । शिरसि शकुन्तामभ्युच्य । वच्छे परिणभो दिअहो एहि
उडअं एव्व गच्छामो । प्रस्थिता । (४)

शकुन्तला । आत्मगतम् । हिअअ पढमं एव्व सुहोवणण
मणोरहे काअरभावं ण मुच्चसि । साणुसअविहडिअस्स
कइं टे संपअं मन्दावो । पदान्तरं स्थिता । प्रकाशम् । लदा-
वलअ सन्तावहारअ आमन्नेमि तुमं भूओ वि परिहोअस्स ।
दृष्टेन निष्कान्ता शकुन्तला सहितराभिः । (५)

राजा । पूर्वस्थानमुपेत्य । सनिशासम् । अहो विघ्नवत्यः प्राथि
तार्थसिद्धयः । मया हि ।

(१) इत इत आर्या गौतमी ।

(२) जाते अपि लघुसन्तापानि ते अङ्गानि ।

(३) अस्ति मे विशेषः ।

(४) अनेन दर्भोदकेन निरावाधम् एव ते शरीरं भविष्यति । वत्से परिणते
दिवसः एहि उटअमेव गच्छामः ।

(५) इदं प्रथममेव सुखीपनते मणोरथे न कातरभावं मुच्चसि । सम्प्रत्य
विघ्नवत्यस्य कथं ते साम्प्रतं सन्तापः । लतावल्लय, सन्तापहारक, आमन्त्रये त्वं
भूयोऽपि परिभोगाय ।

मुहुरङ्गुलि संवृताधरोष्ठं प्रतिषेधाच्चरविक्लवाभिरामम् । मालाभारिण
(ओपक्क-दा)
सुखमंशविवर्त्ति पद्मलाच्याः कथमप्युन्मितं न शुम्भितं तु ॥२२॥
क नु खलु संप्रति गच्छामि । अथवा इहैव प्रियापरिभुक्तमुक्ते
लतावलये मुहूर्त्तं स्थास्यामि । सर्व्वतोऽवलोक्य ।

१ तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियं
क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैरर्पितः ।
हस्ताङ्गुलिमिदं विसाभरणमित्यासज्यमानेक्षणो शार्दूलविक्री
निर्गन्तुं सहसा न वेतसगृह्णाच्छक्नोमि शून्यादपि ॥२३॥
आज्ञाय ।

राजन्



सायन्तने सञ्चनकर्मणि संप्रवृत्ते

वेदिं हुताशनवतीं परितः प्रयस्ताः ।

ह्यायाश्चरन्ति बहुधा भयमादधानाः

मन्थ्यापयोदकपिशाः पिशिताशनानाम् ॥ २४ ॥

राजा । अयमहमागच्छामि । निष्क्रान्तः ।

तृतीयोऽङ्कः ।

चतुर्थोऽङ्कः ।

ततः प्रविशतः कुसुमावचयमभिनयन्त्यौ सख्यौ ।

अनसूया । पित्र्यं वदे जइवि गन्धर्व्वेण विहिणा णिब्बुत्त-
कल्लाणा सउत्तला अणुरुवभत्तुगामिणी संवुत्त त्ति णिब्बुत्तं मे
इअअं तइवि एत्तिअं चिन्तणोअं । (१)

प्रियंवदा । कहंविअ । (२)

अनसूया । अज्ज सो राएसी इट्ठिं परिसमाविअ इसीहिं
विसज्जिओ अत्तणो णअरं पविसिअ अन्तेउरसमागओ इदोअं
वुत्तन्तं सुमरइ वा एव त्ति । (३)

प्रियंवदा । वीसहा होहि । ण तारिसा आकिदि-
विसेसा गुणविरोहिणो होन्ति । तादो दाणिं इदं वुत्तन्तं
सुणिअ ण आणे किं पडिअज्जिस्सइ त्ति । (४)

अनसूया । जइ अहं देक्खामि तइ तस्स अणुमअं
होउ । (५)

(१) प्रियंवदे यद्यपि गान्धर्व्वेण विधिना निर्व्वृतकल्याणा शकुन्तला अनुरूप
भर्तृगामिनी सत्ता इति निर्व्वृत्तमे हृदयं तथापि एतावच्चिन्तनीयम् ।

(२) कथमिव ।

(३) अथ स राजर्षिः इष्टिं परिसमाप्य ऋषिभिः विरुष्टः आत्मनो नयक
प्रविश्य अन्तःपुरसमागतः इतीगतं वृत्तान्तं कथयति वा न वेति ।

(४) विस्मया भव । न तादृशाः आकृतिविशेषाः गुणविरोधिणः भवन्ति ।
तात इदानीं इमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यते इति ।

(५) यथा अहं पश्यामि तथा तस्य अनुमतं भवेत् ।

प्रियंवदा । कहंविअ । (१)

अनसूया । गुणवन्तस्म कस्यआ पडिवादणीअ त्ति अअं
दाव पढमो संकप्पो । तं जइ देव्वं एव्व संपादेइ णं अण्ण-
आसेण कअत्थो गुरुअणो । (२)

प्रियंवदा । पुण्णभाजनं विलोका । सहि अवचिआइ वलिकम्म-
पज्जत्ताइ कुसुमाइ । (३)

अनसूया । णं पिअसहीए सउत्तलाए सोहगदेवदा
अअणीआ । (४)

प्रियंवदा । जुज्जइ । (५)

तदेव कर्म्मरमेते ।

नेपथ्ये ।

अयसहं भोः ।

अनसूया । कर्णे दत्त्वा । सहि अदिहीणं विअ शिवे-
दिअं । (६)

प्रियंवदा । णं उडअसस्सिहिआ सउत्तला । आत्मगतम् ।
अज्ज उण हिअएण असस्सिहिआ । (७)

(१) कथमिव ।

(२) गुणवते कस्यका प्रतिपादनीया इति अयं तावन् प्रथमः सकल्पः । तद-
वदि दैवमेव सम्पादयति ननु अप्रयासेन कृतार्थः गुरुजनः ।

(३) सखि अवचितानि बलिकर्म्मपर्याप्तानि कुसुमानि ।

(४) ननु प्रियसख्याः शकुन्तलायाः सौभाग्यदेवता अर्जनीया ।

(५) युज्यते ।

(६) सखि अतिथीनामिव निवेदितम् ।

(७) ननु उटजसन्निहिता शकुन्तला । अथ पुनः हृदयेन असन्निहिता ।

अनसूया । होदु । अलं एत्तिएहिं कुसुमेहिं । (१)
प्रस्थिते ।

नेपथ्ये

आः अतिथिपरिभाविणि

वैश्वस्य विचिन्तयन्ती यमनन्यमानमा
तपोधनं वेत्ति न मामुपस्थितम् ।
स्मरिष्यति त्वां न स बोधितोऽपि सन्
उपमा कथां प्रमत्तः प्रथमं कृतामिव ॥ १॥

प्रियंवदा । हृद्दी हृद्दी अण्णिअं एव्व संवुत्तं । कस्मिं वि
पूअरिहे अवरद्धा सुसह्मिअआ सउन्दला । पुरोऽवलोक्य । गह्व
जस्मिं कस्मिं वि । एसो दुव्वासो सुलहकोवो महेसी तह
मविष वेअवलोप्फुल्लाए दुव्वाराए गर्इए पड़िणउत्तो । को
असो हुअवहादो दह्मिउं पभविस्सदि । (२)

अनसूया । गच्छ पाएसु पर्णमिअ णिवत्तेसु णं जाव अहं
अगघोदअं उपकप्येमि । (३)

प्रियंवदा । तह । निष्कालाः । (४)

(१) भवतु अलमेतावद्भिः कुसुमैः ।

Supra (२) हा धिक् हा धिक् अग्रियमेव संवृत्तम् । कस्मिन्नपि पूजार्हे अपराद्धा
गन्धहृदया शकुन्तला । नहि यस्मिन् कस्मिन्नपि । एष दुव्वासाः सुलभकोपी
नहर्षिः तथा श्रद्धा वेगवलीतफुल्लया दुव्वाराया गत्या प्रतिनिवृत्तः कोऽसौ इतवहाद
दग्धुं प्रभविष्यति ।

(३) गच्छ पादयोः प्रणम्य निवर्त्तय इमं यावदहम् अर्घ्योदकमुपकल्पयामि ।

(४) तथा ।

अनसूया । पदान्तरं खलितं निरूप्य । अस्मी आविगच्छलितदाए
गर्हणं पव्भट्टं मे अग्नहत्यादो पुप्फभाअणं । पुण्णोअयं रूपयति । (१) ।

प्रविश्य

प्रियंवदा । सहि पडदिवक्को सो कस्स अणुणअं पडिगेण-
हइ । किं वि उण साणुक्कोसो किदो ! (२)

अनसूया । सञ्चितम् । तस्मिं बहु एदं वि । कहेसु । (३)

प्रियंवदा । जदा णिवत्तिदुं ण इच्छदि तदा विस्सविदो
मए भअवं पट्ठमं त्ति पेक्खिअ अविस्सादतवप्पहावस्स दुहिदु-
जणस्स भअवदा एक्को अवराहो मरिसिदब्बो त्ति । (४)

अनसूया । तदो तदो । (५)

प्रियंवदा । तदो मे वअणं अस्सहा भविदुं ण अरिहदि
किन्तु अहिस्साणाभरणदंसणेण सावो णिवत्तिस्सदि त्ति मन्त-
अन्तो सअं अन्तग्गिहो । (६)

(१) अस्मी आविगच्छलितया गत्या प्रसृष्टं मे अग्नहत्यात् पुष्पभाजनम् ।

(२) सहि प्रकृतिवक्त्रः स कस्य लब्धजन्यं प्रतिगृह्णाति । किमपि पुनः सातु-
र्लोभः कृतः ।

(३) तस्मिन् बहु एतदपि । कथय ।

(४) यदा निवर्त्तितुं न इच्छति तदा विज्ञापितो मया भगवन् प्रथममिति
रेवेत्ये अविज्ञाततप प्रभावस्य दुहितजनस्य एकः अपराधः सर्वशितव्य इति ।

(५) तत स्ततः ।

(६) ततो मे वचनम् अन्यथा भविष्यति नास्ति किन्तु अभिज्ञानाभरणदर्शनेन
आपौ निवर्त्तय्यते इति मन्त्रयमाद्यः स्वयम् अन्तर्हितः ।

विष्कम्भकः ।*

ततः प्रविशति सुतोत्थितः शिष्यः ।

शिष्यः । वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासात् ।
उपाहृतेन काश्यपेन । प्रकाशं निगेतस्तावदवलोकयामि
कियत् अवशिष्टं रजन्या इति । परिक्रम्यावलीक्य च । हस्त
प्रभातम् । तथाहि

यात्येकतोऽस्तशिखरं पतिरोषधौनाम्
आविष्कृतोऽरुणपुरःसर एकतोऽर्कः । वसन्तति ।
तेजोद्वयस्य युगपद्दामनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥३॥ उत्प्रेक्षा

प्रपिच*



अन्तर्हिते शशिनि सैव कुमुदतौ मे

दृष्टिं न नन्दयति संस्मरणीयशोभा । वसन्ततिल

इष्टप्रवासजनितान्यबलाजनस्य उत्प्रेक्षासंकीर्णोऽर्था
दुःखानि नूनमतिमात्रसुदुःखानि ॥३॥ न्यासात्

* In this prologue there are some minor points in which there is no agreement among the various editions. For instance, the editions brought out by Babu Bhuban Chandra Basak and Mr. Patankar assign the part of appeasing the wrath of Durbasa to Anasuya. It matters very little whether Anasuya or Priyambada pacifies the Rishi. But if we take into consideration the fact that in the original or the source of the play,—Padmapurana, Svargakhanda,—there is no Anasuya, and the task has been that of Priyambada ; it seems fair that Priyambada gets that credit in the remodelled story,

प्रविश्यापटौचिपेथ ।*

अनमूया । जह्वि णाम विसअपरम्भस्स जणस्स एटं ण
विदिअं तह्वि तेण रस्सा सउत्तलाए अणज्जं आचरिदं । (१)

शिश्वः । यावदुपस्थितां होमवेलां गुरवे निवेदयामि ।

निष्क्रान्तः ।

अनमूया । पडिबुद्धा वि किं करिस्सं । ण मे उइदेसु । (२)

* M. B. In Babu Bhuban Chandra Basak's edition two more slokas are found here ; the last of which is recognised by an authority no less than Mammatha Bhatta, the author of the Kavyaprakasa. The slokas are :—

(१) कर्कश्वृणासुपरि तुहिमं रञ्जयत्ययमस्या

दार्भे मुञ्चत्युट्जपटलं वीतनिद्रो मयूरः ।

वेदिमान्तात् खुरविलिखितादुत्थितयुग्म मयाः

पश्चादुच्चैर्भवति हरिणः स्वाङ्गमायच्छमानः ॥

(२) पाठन्यासे क्षितिधरगुरोर्मूर्ध्नि कृत्वा सुमेरोः

क्रान्तयेन जयिततमसा मध्यमं धाम विष्णोः ।

सोऽयं चन्द्रः पतति गगनादल्पशेषैर्मयूखै

रत्नावृदिर्भवति महतामप्यपमं शनिषा ॥

These two slokas are put in the mouth of the disciple of the Sage Kanwa.

[Q] (१) यद्यपि नाम विषयपराङ्मुखस्य जनस्य एतन्नविदितं तथापि तन् राज्ञा
शकुन्तलायामनामैसाधूरितम् ।

[Q] (२) प्रतिबुद्धापि किं करिष्यामि । नमे, उचितेषु अपि नित्यकरणीयेषु
हस्तपादं प्रसरति । काम इदानीं सकामी भवतु येन असत्यसत्ये जने शुद्धहृदया
जसो पदं कारितम् । अथवा दुर्क्षाससः श्राप एव विकारयति । अन्यथा स
राजर्षिं साहशानि मन्त्रयित्वा एतावत् कालं लेखमात्रमपि न विचिन्तति । तदितः

वि णिअकरणिज्जेसु हत्थपाआ पसरन्ति । कामो दाणिं
सकामो होदु जेण असच्चमन्थे जणे सुहहिअआ सही पदं
कारिदा । अहवा दुव्वाससो सावो एसो विआरेदि । अस्सहा
कह सो राएसोतारिसाणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्तं
वि ण विसज्जेदि । ता इदो अहिस्साणं अङ्गुलीअअं से विम-
ज्जामो । दुक्खमौले तवस्सजणे को अव्भत्थीअदु । णं सही-
गामी दोसो त्ति ववमिदा वि ण पारेमि पवामपडिणिउत्तस्स
तादकस्सवस्स दुस्सन्तपरिणीदं आवस्ससत्तं सउन्तलं णिवेदिदु ।
इत्थं गए अन्हेहिं किं करणिज्जं ।

प्रविश्य

प्रियंवदा । सङ्गमं । सहि तुवर तुवर सउन्तलाए पत्याण
कोदुअं णिव्वत्तिदु । (१)

अनमूया । सहि कङ्कं एदं । (२)

प्रियवदा । सुणाहि दाणिं सुहसइदपुच्छिआ सउन्तला-
सआसं गद म्हि । (३)

अभिज्ञानकुलीयकसमौ विसृजामः । दुःखशीलं तपस्विजने कीड्भ्यर्थिताम् । ननू
सखीगामी दीष इति व्यवसितापि न पारयामि प्रवासप्रतिनिवृत्ताय तातकाश्रयाय
दुष्यन्तपरिणीताम् आपन्नसत्तां शकुन्तलां निवेदयितुम् । इत्थं गते अस्माभिः किं
करणीयम् ।

(१) सखि प्ररख त्वरन् शकुन्तलायाः प्रस्थानकौतुकं निर्व्वर्त्तयितुम् ।

(२) सखि कथमेतत् ।

(३) अथ इदानीं सुहृद्व्ययितप्रच्छिन्ना शकुन्तलासकाशं गतास्मि ।

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अभिज्ञानशकुन्तलम् ।

अनसूया । तदो तदो । (१)

प्रियंवदा । दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादकस्सवेण एव्वं अहिणन्ददं दिट्ठिआ धूमाउलिददिट्ठिणो विजजमाणस्स पावए एव्व आहुई पडिदा । वच्छे सुसिस्सपरिदिस्सा विअ विज्जा असोअणिज्जा संवुत्ता । अज्ज एव्व इसिपडिरक्खदं तुमं भत्तुणो सअासं विसज्जेमि त्ति । (२)

अनसूया । अहं केण मूढो तादकस्सवस्स वुत्तन्तो । (३)

प्रियंवदा । अग्निसरणं पविट्ठस्स शरीरं विणा कन्दोमईए वाणिआए । (४)

अनसूया । सविध्यम् । कहेहि । (५)

प्रियंवदा । संकृतमाश्रित्य ।

अनुष्टुप् दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।
अवेहि तनयां ब्रह्मन्निगर्भां शमीमिव ॥४॥

अनसूया । प्रियंवदामालिङ्गा । सहि पिअं मे । किन्तु अज्ज

(१) ततस्ततः ।

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(२) तावदेनां लज्जावणतमुखीं परिष्वज्य स्वयं तातकाश्यपेन एवम् अभिगन्धितं

दिष्ट्वा धूमाकुलितदृष्टेरपि यजमानस्य पावके एव आहुतिः पतिता । अतः सशिष्य-

परिदत्ता इव विद्या अशीवजीया संवृत्ता । अथ एव ऋषिपरिरक्षितां त्वाम् भर्तुः

सकाशं विसर्जयामि इति ।

(३) अथ केन सूचितः तातकाश्यपस्य वृत्तान्तः ।

(४) अग्निशरणं प्रविष्टस्य शरीरं विना कन्दोमय्या वाण्या ।

(५) कथम् ।

एव सञ्जला णीअदि त्ति उक्कण्ठासाहारणं, परितोसं
अणुहोमि । (१)

प्रियंवदा । सहि वअं दाव उक्कण्ठं विणोदइस्सामो सा
तपस्सिणी णिव्वुदा होउ । (२)

अनसूया । तेण हि एदास्सं चूदसाहावलम्बिदे नारि-
एरसमुग्गए एतस्समित्तं एव्व कालन्तरक्खमा णिक्खित्ता
मए केसरमालिआ । ता इमं हत्थसस्सिहअं करेहि ।
जाव अहं वि से मअलोअणं तित्थमित्तिअं दुव्वाकिसलआणि
त्ति मङ्गलसमालम्भणाणि विरएमि । (३)

प्रियंवदा । तह करोअट्ठ । (४)

अनसूया । निष्कान्ता ।

प्रियंवदा । नाटयन सुमनसी गृह्णाति ।

नेपथ्ये ।

गौतमि आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय ।

(१) सखि प्रियं मे । किन्तु अद्य एव शकुन्तला नीयते इति उत्कण्ठा-
साधारणं परितोषम् अनुभवामि ।

(२) सखि आर्वा तावदुत्कण्ठां विनोदयिष्यावः सा तपस्विनी निर्वृता भवतु ।

(३) तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेलसमुद्गके एतन्मित्रमेव
कालान्तरक्खमा निष्क्रिमा मया केसरमालिका । तदिमां हस्तसन्निहितां कुरु ।
यावदहमपि अस्थे स्तनीचनं तीर्थस्तिकां दूर्वाकिसलयानि इति मङ्गलसमालम्भ-
नानि विरचयामि ।

(४) तथा क्रियताम् ।

प्रियंवदा । कथेदत्वा । अणसूएतुवर तुवर एदे हस्तिणाउर-
गामिणो इसीओ महावीअन्ति । (१)

प्रविश्य समाश्रयनहस्ता ।

अनसूया । सहि एहि गच्छम् । (२)

परिक्रामतः ।

प्रियंवदा । विलोक्य । एसा सुज्जोदए एव्व सिहामज्झिदा
पडिच्छिदणोवारहत्थाहिं सोत्थिवाअणिआहिं तावसीहिं
अहिणन्दोअमाणा सउत्तला चिट्ठइ । उवसप्पामो ण' । (३)
उपसर्पतः ।

ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ।

शकुन्तलां प्रति तापसीनाम् ।

अन्यतमा । जादे भत्तुणो बहुमाणमूअअं महादेईसहं
लहेहि । (४)

द्वितीया । वच्छे वीरप्पसविणी होहि । (५)

तृतीया । वच्छे भत्तुणो बहुमदा होहि । (६)

आशिषी दत्त्वा गीतमीवर्जं निष्क्रान्ताः ।

(१) अणसूए त्वरस्व त्वरस्व एतं हस्तिनापुरगामिनः ऋषयः शब्दाव्यन्तः ।

(१) सहि एहि गच्छाव ।

(३) एसा सूर्योदये एव शिखामज्झिता प्रतीटभीवारहस्ताभिः स्तस्तिवाचनिकाभिः
तापसीभिः अभिनन्द्यमाणा शकुन्तला तिष्ठति । उपसर्पावः एनाम् ।

(४) जाते भर्तुः बहुमाणसूचकं महादेवीशब्दं लभस्व ।

(५) वत्से वीरप्रसविणी भव । ,

(६) वत्से भर्तुः बहुमता भव ।

सख्यौ । उपसख्य । सहि सुखमज्जनं दे होदु । (१)

शकुन्तला । साअदं मे सखीणं इदो णिसीदह । (२)

उभे । मङ्गलपावाण्यादाय । उपविश्य । हला सज्जा होहि जाव
मङ्गलसमालम्भणं विरचेम । (३)

शकुन्तला । इदं वि बहुमन्तव्वं दुल्लहं दाणिं मे सखी-
मण्डणं होहिइ । वाणं विसृजति । (४)

उभे । सहि उइदं ण दे मङ्गलकाले रोइदुं । अयूणि
प्रसृज्य नाय्ये न प्रसाधयतः । (५)

प्रियंवदा । आहरणोइदं रुवं अस्समसुलहेहिं पसाहणेहिं
विप्पआरौअदि । (६)

प्रविश्य उपायनहन्तौ ।

ऋषिकुमारकौ । इदमलङ्करणम् अलङ्घ्यतामत्रभवती ।

सर्वाः । विलोक्य विस्मिताः ।

गौतमी । वच्छ हारीद कुदो एदं । (७)

प्रथमः । तातकाश्यपप्रभावात् ।

(१) सखि सुखमज्जनं ते भवतु ।

(२) स्वागतं मे सख्यौः इतो निषीदतम् ।

(३) हला सज्जा भव यावत् मङ्गलसमालम्भणं विरचयावः ।

(४) इदमपि बहुमन्तव्यम् । दुल्लभम् इदानीं मे सखीमण्डणं भविष्यति ।

(५) सखि उचितं न ते मङ्गलकाले रोदितुम् ।

(६) आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैः विप्रकार्यते ।

(७) वत्स हारीत कुतः एतम् ।

गौतमी । किं माणसी सिद्धी । (१)

द्वितीयः । न खलु श्रूयताम् । तत्रभवता वयमाज्ञप्ताः
शकुन्तलाहेतोर्वनस्थतिभ्यः कुसुमान्यहरतेति । तत इदानीं
क्षौमं केनचिदिन्दुपाण्डु तरुणा माङ्गल्यमाविष्कृतं उपमा
लविक्री- निष्ठुरतश्चरणोपरागसुभगो लाक्षारसः केनचित् ।*
अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितैर्

दत्तान्याभरणानि तत्किसलयोज्जेदप्रतिहान्धभिः ॥५॥ उपमा
प्रियंवदा । शकुन्तलां विलीक्य । हला इमा ए अब्भुववत्तीए
सूददा दे भत्तुणो गेहे अणुहोदळा राअलच्छी । (२)

शकुन्तला । ग्रीडां रूपयति ।

प्रथमः । गौतम एह्येहि अभिषेकोत्तीर्णाय काश्यपाय
वनस्थतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

निष्कान्तौ ।

सख्यौ । अए अणुवहुत्तभूषणो अअं जणो । चित्तकम्म-
परिचएण अङ्गेषु दे आहरणविणिओअं करेह्व । (३)

शकुन्तला । जाणे वो णेउणं । (४)

* चरणीपभोगमुलभ इति पाठान्तरम् ।

(१) किं माणसी सिद्धिः ।

(२) हला अनया अभ्युपपत्त्या सूचिता ते भर्तुर्गेहे अनुभवितव्या राजलक्ष्मीः ।

(३) अयं अनुपभुक्तभूषणः अयं जनः । चित्तकर्मपरिचयेन अङ्गेषु ते करभरण-
विनियोगं कुर्यात् ।

(४) जाने वा नैपुणम् ।

उभे । नाक्यं नालङ्कृतः ।

ततः प्रविशति स्नानीतीर्थः काश्यपः ।

काश्यपः । *One of four remarkable scholars of the*

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया

कण्ठः स्तम्भितवाष्पहर्तकलुषश्चिन्ताजडं दर्शनम् ।

वक्त्रव्यं मम तावदीदृशमहो स्नेहादरण्यौकसः शार्दूलविक्री

पीद्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर्नवैः ॥६॥

परिक्रामति ।

सख्यौ । हला सउन्तले अवसिदमण्डणासि । परिधेसु
मंपदं क्वोमजुअलं । (१)

शकुन्तला । उल्याय परिधत्ते ।

गौतमी । जादे एसो दे आणन्दपरिवाहिणा चक्षुणा
परिस्मजन्तो विअ गुरु उवट्ठिदी । आचारं दाव पडिवज्जस्स । (२)

शकुन्तला । सत्रीडम् । ताद वन्दामि । (३)

काश्यपः । वत्से !

ययातेरिव शर्मिष्ठा भर्तुर्वहुमता भव ।

सुतं त्वमपि सम्भ्राजं सेव पूरुमवाप्नुहि ॥७॥

अनुष्टुप

गौतमी । भअवं वरो क्व एसो ण आसिसा । (४)

(१) हला शकुन्तले अवसितमण्डणासि । परिधेहि साम्प्रतं क्षौमयुगलम् ।

(२) जाते एष ते आनन्दपरिवाहिणा चक्षुषा परिष्वजमान इव गुरुपस्थितः ।

आचारं तावत् प्रतिपद्यस्व ।

(३) तात वन्दे ।

(४) भगवन् वरः खलु एष न आशीः ।

काश्यपः । वत्से इतः सद्यो हृतानग्नीन् प्रदक्षिणीकुरुष्व
सर्व्वे । परिक्रामन्ति ।

काश्यपः । ऋक्छन्दसा आशाले ।

अमो वेदिं परितः क्लृप्तधिष्णाः समिहन्तः प्रान्तसंस्तीर्णदर्भाः
अपन्नन्तो दुरितं हव्यगन्धैर्वैतानास्त्वां वङ्कयः पावयन्तु ॥ १० ॥
प्रतिष्ठस्वेदानीम् । सदृष्टिचेपम् । क्व ते शार्ङ्गरवमिश्राः ।

प्रविश्य

प्रिथः । भगवन् इमे स्मः ।

काश्यपः । भगिन्यास्ते मार्गमादेशय ।

शार्ङ्गरवः । इत इतो भवती ।

सर्व्वे । परिक्रामन्ति ।

काश्यपः । भो भोः सन्निहितास्तपोवनतरवः

पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या

नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः शार्दूलविक्री

सेयं याति शकुन्तला पतिगृहं सर्व्वैरनुज्ञायताम् ॥ ११ ॥

कीकिलरवं सूचयित्वा ।

अनुमतगमना शकुन्तला तरुभिरियं वनवासबन्धुभिः ।

रिणीपिरभृतविरुतं कलं यथा प्रतिवचनीकृतमेभिरोदृशम् ॥ १२ ॥

आकाशे ।

रम्यान्तरः कमलिनीहरितैः सरोभिश्च

पेसन्नातिलक्ष्मणायादुमैर्नियमिताकर्मयूखतापः ।

भूयात् कुशेश्वरजोऽदुरेणुरस्याः

शान्तानुकूलपवनस्य शिवस्य पत्न्याः ॥ ११ ॥

मर्त्ये । सविषयमाकर्णयन्ति ।

गौतमी । जादे ज्ञातिजनसिणिद्धाहिं अणुस्मातगमणा
मि तवोवणदेवदाहिं । पणम भअवदीणं । (१)

शकुन्तला । सप्रणामं परिक्रम्य । जनान्तिकम् । हला पिअंवदे
णं अज्जउत्तदंसणुस्सुआए वि अस्समं परिच्चअन्तीए दुक्खेण
मे चलणा पुरदो पवटन्ति । (२)

प्रियंवदा । ण केअलं तवोवणविरहकादरा सखी एव्व ।
तए उवट्ठिदविओअस्स तवोवणस्स वि दाव समवत्था दीसइ । (३)

उगालिअदव्भकअला मआ परिच्चत्तणञ्चणा मोरा ।
ओसरिअपण्डुपत्ता मुअन्ति अस्सूविअ लदाओ ॥ १२ ॥

शकुन्तला । अत्ता । ताद लदावहिणिअं वणजोमिणिं
दाव आमन्तइस्सं । (४)

(१) जाते ज्ञातिजनसिन्धाभिः अनुज्ञातगमनासि तपोवनदेवताभिः । पणम भणत

(२) प्रियंवदे ननु आर्यपुत्रदर्शनोत्सुकाया अपि आश्रमं परित्यजन्त्याः दुःखेन
मे चरणौ पुरतः प्रवर्त्तते ।

(३) न केवलं तपोवनविरहकातरा सखी एव । त्वया उपस्थितवियोगस्य
तपोवनस्यापि तावत् समवत्था दृश्यते ।

उदगलितदर्भकबलाः स्रगाः परित्यक्तनर्तना मयूराः ।

अपसृतपाण्डुपत्रा मुञ्चन्ति अशु इव लताः ॥

(४) तात लताभगिनी वनज्योत्स्ना तावदामन्तयिष्ये ।

काश्यपः । अवैमि ते तस्यां सोदर्यस्नेहम् । इयं तावत्
दक्षिणेन ।

शकुन्तला । लतामुपेत्य । वणजोसिणि चूदसंगदा वि मं
पञ्चालिङ्ग इदोगदाहिं शाखावाहाहिं । अज्जपहुइ दूरपरि-
वट्टिणो दे भविस्सं । (१)

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थं
नन्तिलोका भर्त्तारमात्मसदृशं सुकृतैर्गता त्वम् ।

चूतेन संश्रितवती नवमालिकेयम्
अस्यामहं त्वयि च सम्प्रति वीतचिन्तः ॥१३॥

इतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला । सख्यौ प्रति । हला एसा दुवेणं वो हत्थे
णीक्खेवो । (२)

उभे । अश्रं जणो कस्स हत्थे समप्पिदो । वाष्णं विहरतः । (३)

काश्यपः । अनसूये अलं रुदित्वा । ननु भवतौभ्यामेव
स्थिरीकर्त्तव्या शकुन्तला ।

सर्व्वे । परिक्रामन्ति ।

शकुन्तला । ताद एसा उड्ढअपज्जन्तचारिणी गव्भमन्यरा-

॥१॥ वनज्योत्स्ने चूतसङ्कल्पापि मां पञ्चालिङ्ग इतीगतेः शाखावाहुभिः । अद्य
प्रभृति दूरपरिवर्त्तिनौ ते भविष्यामि ।

(२) हला एसा इदोर्युवयोः हस्ते निक्षेपः ।

(३) अयं जनः कस्य हस्ते समर्पितः ।

मभ्रवद्भ जदा अणघप्पसवा होइ तदा मे कं वि पिअणिवेदइत्तअं
विसज्जइस्ससि । (१)

काश्यपः । वत्से नेदं विस्मरिष्यामः ।

शकुन्तला । गतिभङ्गं रूपयित्वा । को एव क्व एसो णिवसणे
मे सजइ । परावर्त्तते । (२)

काश्यपः । वत्से !

यस्य त्वया व्रणविरोपणमिङ्गुलीनां
१५ तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्द्धितको जह्वाति

सोऽयं न पुत्रं कृतकः पटुवीं मृगस्ते ॥ १४ ॥

शकुन्तला । वच्छ किं सहवासपरिश्चादणिं मं अणु-
सरसि । अचिरप्पसूदाए जणणीए विणा विवड्ढिदो एव्व ।
दाणिं वि मए विरद्धिदं तुमं तादो चिन्तइस्सदि णिवत्तेहि
दाव । रुदती प्रस्थिता । (३)

काश्यपः ।

उत्पक्ष्मणोर्नयनयोरुपरुद्धवृत्तिं

वाष्पं कुरु स्थिरतया विरतानुबन्धम् ।

(१) तात एवा उटजपय्यन्तचारिणी गर्भमन्यरा मृगवधूः यदा अणघप्पसवा
भवति तदा मे किमपि प्रियनिवेदयितारं विसृत्यसि ।

(२) को तु खलु एष निवसने मे सज्जति ।

(३) वत्स किं सहवासपरित्यागिनीं माननुसरसि । अचिरप्रसूतया जनन्या
विना विवर्द्धित एव । इदानीमपि मया विरहितं त्वाम् तातश्चिन्तयिष्यति ।
निवर्त्तता तावत् (सस्मिन्नेति स्म)

अस्मिन्नलक्षितनतोन्नतभूमिभागे

मार्गे पदानि खलु ते विषमीभवन्ति ॥१५॥

शार्ङ्गरवः । भगवन् उदकान्तं (*) स्निग्धो जनोऽनुगन्तव्य इति श्रूयते तदिदं सरस्तीरम् अत्र सन्दिश्य प्रतिगन्तुम् अर्हसि ।

काश्यपः । तेन हि इमां क्षीरवृक्षच्छायामाश्रयामः ।

सर्व्वे । परिक्रम्य स्थिताः ।

काश्यपः । आत्मगतम् । किं न खलु तत्रभवतो दुष्यन्तस्य युक्तरूपमस्माभिः सन्देष्टव्यम् । चिन्तयति ।

शकुन्तला । जनान्तिकम् । हला पेक्ख नलिणीपत्तन्तरिअं वि सहअरं अदेक्खन्ती आदुरा चक्कवाई आरडइ । दुक्करं अहं करेमि । (१)

अनसूया । सहि मा एवं मन्तिअ ।

एसा वि पिण्ण विणा गमेइ रअणिं विसाअदीहअरं ।

गरुअं वि विरहदुक्खं आसावन्धो सहावेइ ॥ (२) ॥१६॥

काश्यपः । शार्ङ्गरव इति त्वया महचनात् स राजा शकुन्तलां पुरस्कृत्य वक्तव्यः ।

* उदकान्तं इति पाठे उदकान्तात् आ इति विग्रहे अव्ययीभावः ।

(१) हला पेक्ख नलिनीपदान्तरितमपि सहचरम् अपश्यन्ती आदुरा चक्कवाकौ आरटति । दुक्करम् अहं करोमि ।

(२) सहि अलमेवं मन्तयित्वा ।

एषापि प्रियेण विना गमयति रजनीं विषाददीर्घतराम् ।

गरु अपि विरहदुःखमाश्रयन्ः सहयति ॥

शार्ङ्गरवः । आज्ञापयतु भगवान् ।

काश्यपः ।

अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मनस्-

त्वय्यस्याः कथमप्यवान्धवक्त्रतां स्नेहप्रवृत्तिं च ताम् ।

सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृष्ट्या त्वया शाश्वतं

भाग्यायत्तमतः परं न खलु तद्वाच्यं बधूबन्धुभिः ॥१६॥

शार्ङ्गरवः । गृह्योतः सन्देशः ।

काश्यपः । वत्से त्वमिदानीमनुशामनीयासि । वनो-
कमोऽपि सन्तो लौकिकज्ज्ञा वयम् ।

शार्ङ्गरवः । न खलु धीमतां कश्चिदविषयो नाम ।

काश्यपः । सा त्वमितः पतिकुलं प्राप्य

शुश्रूषस्व गुरुन् कुरु प्रियसखीवृत्तिं सपत्नीजने

भर्तुर्विप्रकृतापि रोषणतया मास्मै प्रतीपं गमः ।

भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सकिनी

यान्ध्वं गृह्णिणीपदं युवतयो वामाः कुलस्याधयः ॥१८॥

कथं वा गौतमी मन्यते ।

गौतमी । एत्तिओ बह्वजनस्स उवदेसो । जादे एदं क्व,
मव्वं ओधारिहि । (१)

काश्यपः । वत्से परिष्वजस्व मां सखीजनञ्च ।

शकुन्तला । तात इदो एव्व किं पिअंवदामिस्सा सखीओ
णिवत्तिस्सन्ति । (२)

(१) एतावान् बधूजनस्य उपदेशः । जाते एतत् खलु सर्वं अवधारय ।

(२) तात इत एव किं प्रियंवदामिशाः सख्यः निर्वर्तिष्यन्ते ।

काश्यपः । वत्से इमे अपि प्रदेये न युक्तमनयोस्तत्र
गन्तुम् । त्वया सह गौतमी यास्यति ।

शकुन्तला । पितरमाश्रित्य । कष्टं दाणिं तादस्त अङ्गादो
परिवृष्टा मलयतरुन्मूलिदा (*) चन्दणलदा विप्र देशान्तरे
जीविदं धारयिष्ये । (२)

काश्यपः । वत्से किमेवं कातरासि ।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभक्तः विभवगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।

तनयमचिरात् प्राचीवार्कं प्रमूय च पावनं

मम विरहजां न त्वं वत्से शुचं गणयिष्यसि ॥१८॥

शकुन्तला । पितुः पादयोः पतति ।

काश्यपः । यदिच्छामि ते तदस्तु ।

शकुन्तला । सख्यावपेक्ष्य । हला दुवे वि मं समं एव्य परि-
स्मजह । (२)

सख्यौ । तथा कृत्वा । सहि जइ णाम सो राभा पञ्चहि-
स्माणमन्यरो होइ तदो से इमं असणामहेअङ्गिअं अङ्गुलीअअं
दंसेसु । (३)

* मलयतरुन्मूलिदा इति पाठान्तरम् ।

(१) कथमिदानीं तातस्य अङ्गात् परिवृष्टा मलयतरुन्मूलिता चन्दणलता इव
देशान्तरे जीवितं धारयिष्यामि ।

(२) हला इह अपि मां सममेव परिष्वजेयाम् ।

(३) सखि यदिनाम स राजा प्रत्यभिज्ञाप्रसन्नो भवति ; ततः अहो इदम्
आत्मनामधियाङ्कितमङ्गुलीयकं दर्शय ।

शकुन्तला । इमिणा संदेसेण वो आकम्पिअ म्हि । (१)

सख्यौ । मा भाआहि । सिणेहो पावसङ्को । (२)

शाङ्ग'रवः । युगान्तरमारूढः सविता त्वरतां भवती ।

शकुन्तला । आश्रमाभिमुखी स्थित्वा । ताद कदा णु भूओ
तवोवणं पेक्खिस्सं । (३)

काश्यपः । श्रूयताम्



भूत्वा चिराय चतुरन्तमहोसपत्नी

One of Jan.

दौष्यन्तिमप्रतिरथं तनयं निवेश्य ।

भर्त्ता तदर्पितकुटुम्बभरेण साङ्गं

वसान्ततिल

शान्ते कारिष्यसि पदं पुनराश्रमेऽस्मिन् ॥२०॥

गौतमी । जादे परिहोअइ गमणवेला । शिवत्तेहि
पिदरं । अहवा चिरेण वि पुणो एसा एवं मन्तइस्सादि
निवत्तदु भवं । (४)

काश्यपः । वत्से उपरुध्यते तपोऽनुष्ठानम् ।

शकुन्तला । भूयः पितरमाश्लिष्य । तवच्चरणपीडिशं ताद-
शरीरं । ता मा अतिमेत्तं मम किदे उक्कण्हउं । (५)

(१) अनेन सन्देसेन युवयोराकम्पिताम् ।

(२) मा भैषीः खेडः पापशङ्को ।

(३) तात कदा तु भूयस्तपोवणं प्रेक्षिष्ये ।

(४) जाते परिहोयते गमनवेला । निवर्त्तय पितरं । अथवा चिरैणापि पुन-
रेषा एवं सन्नधिष्यते । निवर्त्ततां भवान् ।

(५) तपश्चरणपीडितं तातशरीरम् । तदलम् अतिमात्रं मम कृते उत्कण्ठा ।

काशपः । सनिशासम् ।

शममेव्यति मम शोकः कथं नु वत्से त्वया रचितपूर्वम् ।

उटजहारि विरूढं नीवारवलिं विलोकयतः ॥२१॥

गच्छ शिवास्ते पन्थानः सन्तु ।

निष्क्रान्ता शकुन्तला सहयायिनश्च ।

सख्यौ । शकुन्तलां विलोक्य । हृष्टौ हृष्टौ अन्तरिहिम्ना सउ-
न्तला वनराईए । (१)

काशपः । सनिशासम् । अनसूये गतवती वां सहधर्म-
चारिणौ । निगृह्य शोकमनुगच्छतं माम्* । प्रस्थितः ।

उभे । ताद सउन्तलाविरहित्रं मूखं विश्व तवोवणं
पविसामो । (२)

काशपः । स्नेहप्रवृत्तिरेवंदर्शिनी । सविमर्शं परिकल्प्य ।

हन्त भोः शकुन्तलां विसृज्य लब्धमिदानीं स्वास्थ्यम् । कुतः
अर्थो हि कन्या परकीय एव तामद्य संप्रेष्य परिग्रहोतुः ।

जातो ममायं विशदः प्रकामं प्रत्यर्पितन्यास इवान्तरात्मा ॥२२॥

निष्क्रान्ताः सखे ।

न्द्रम् ।

चतुर्थोऽङ्कः ।

* The dual number is more proper ; for Kanwa asks both of them to follow him.

(१) हा धिक् हा धिक् अलङ्घिता शकुन्तला वनराज्या ।

(२) तात शकुन्तलाविरहितं शून्यमिदं तपीवणं प्रविशामः ।

पञ्चमोऽङ्कः ।

ततः प्रविशत्यासनस्थो राजा विदूषकम् ।

विदूषकः । कथं दत्त्वा । भो वयस्स संगीदसालन्तरे अव
हाणं देहि । कलविमुद्गाए गीदीए सरसंजीओ सुणोअदि ।
जानामि तत्तहोई हंसपदिका वस्परिचअं करइ त्ति । (१)

राजा । तूणीं भव यावदाकर्णयामि ।

आकाशे गीयते । *

अहिणअमहुलोलुवो तुमं तह परिचुम्बिअ चूअमच्चरिं ।
कमलवसइमेत्तणिव्वुओ महुअर विसुमरिओ सि णं कहं ॥ (२) ॥

राजा । अही रागपरिवाहिणी गीतिः ।

विदूषकः । किं दाव गोदीए अवगदो अक्खरत्थो । (३)

राजा । स्मितं कृत्वा । सकृत्कृतप्रणयोऽयं जनः । तदस्या
देवीं वसुमतीमन्तरेण महदुपालम्भनं गतोऽस्मि । सखे माठव्य
मद्वचनादुच्यतां हंसपदिका निपुणमुपालब्धोऽस्मोति ।

विदूषकः । जं भवं आणवेदि । उत्थाय । भो वयस्स

(१) भो वयस्य सङ्गीतशालान्तरे अवधानं देहि । कलविमुद्गायाः गीतिः
स्वरसंयोगो श्रूयते । जाने तदभवती हंसपदिका वर्षपरिचयं करोति इति ।

(२) अभिनवमधुलोलुप स्वं तथा परिचुम्ब्य चूतमच्चरीम् । कमलवसतिमाव-
निर्वृती मधुकर विष्णुतीऽसि एनां कथम् ।

(३) किं तावद् गीतिरवगतः अक्षरार्थः ।

गृहीदस्स ताए परकोएहिं हत्थेहिं सिहण्डए ताडीअमाणस्स
अच्छराए वीदराअस्स विअ णत्थि दाणिं मे मोक्खो । (१)

राजा । गच्छ नागरिकहत्या संज्ञापयैनाम् ।

विदूषकः । का गई । निष्क्रान्तः । (२)

राजा । आत्मगतम् । किं नु खलु गीतमाकर्ण्य ईष्टजन-
विरहादृतेऽपि बलवदुत्कण्ठतोऽस्मि । अथवा

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
वसन्ततिनेकापय्युत्सुकीभवति यत् सुखितोऽपि जन्तुः ।

तच्चेतसा स्मरति नूनमबोधपूर्वं

भावस्थिराणि जननान्तरसौहृदानि ॥२॥

पथ्याकुलमिहति ।

ततः प्रविशति कञ्चुकी ।

कञ्चुकी । अहो नु खलु ईदृशीमवस्थां प्रतिपन्नोऽस्मि ।

आचार इत्यवहितेन मया गृहीता

वसन्ततिनेकाया वेदयष्टिर्वरोधगृहेषु राज्ञः ।

काले गते बहुतिथे मम सैव जाता

प्रस्थानविक्रवगतेरवलम्बनार्था ॥३॥

भोः कामं धर्मकार्यमनतिप्राप्तं देवस्य । तथापि इदा-
नीम् एव धर्मासनादुत्थिताय पुनरुपरोधकारि कण्वशिष्या-

(१) यज्ञवानाज्ञापयति । भो वयस्य गृहीतस्यतया परकीयैः हर्षः, शिखण्डके
तादृशमानस्य अप्सरोभिः, वीतरागस्य इव नास्ति इदानीं मे मोक्षः ।

(२) का गतिः ।

गमनमस्मै नोत्सहे निवेदयितुम् । अथवा अविश्रमो लोक-
तन्त्राधिकारः ।

भानुः सङ्गद्युक्ततुरङ्ग एव रात्रिन्दिवं गन्धवज्रः प्रयाति ।
शेषः सदैवाहितभूमिभारः षष्ठांशवृत्तेरपि धर्म एषः ॥ ४ ॥

यावत् नियोगमनुतिष्ठामि । परिक्रम्यलोक्य च । एष देवः

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा

निषेवते आन्तमना विविक्तम् ।

यथानि सञ्चार्य रविप्रसप्तः

श्रोतं दिवा स्थानमिव द्विपेन्द्रः ॥ ५ ॥

उपगम्य । जयतु देवः । एते खलु हिमवतो गिरिरूपत्यका-
रण्यवासिनः काशप्रसन्देशमादाय सस्त्रीकास्तपस्विनः संप्राप्ताः ।
श्रुत्वा देवः प्रमाणम् ।

राजा । सादरम् । किं काशप्रसन्देशहारिणः ।

कञ्चुकी । अथकिम् ।

राजा । तेन हि महचनात् विज्ञाप्यतामुपाध्यायः सोम-
रातः अमूनाश्रमवासिनः श्रोतेन विधिना सत्कृत्य स्वयमेव
प्रवेशयितुमर्हतीति । अहमपि अत्र तपस्विदर्शनोचिते प्रदेशे
स्थितः प्रतिपालयामि ।

कञ्चुकी । यथाज्ञापयति देवः । निष्क्रान्तः ।

राजा । उल्लाय । वेत्नवति अग्निशरणमार्गमादेशय ।

प्रतीहारी । इदो इदो देशो । (१)

राजा । परिक्रामति । अधिकारखेदं निरूप्य । सर्वः प्रार्थितम्
अर्थमधिगम्य सुखी सम्पद्यते जन्तुः राज्ञां तु चरितार्थता
दुःखोत्तरेव ।

श्रीतुसुखमात्रमवसाययति प्रतिष्ठा
सौतिलिनी क्लिप्नाति लब्धपरिग्रहान्नसृष्टिरेव ।
पञ्च । नातिश्रमापनयनाय यथा श्रमाय
राज्यं स्वहस्तदृष्टदण्डमिवातपत्रम् ॥ ६ ॥

नेपथ्ये

वैतालिकी । विजयतां देवः ।

प्रथमः ।

तना स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनमथवा ते सृष्टिरेवंविधैव ।
अनुभवति हि मूर्धा पादपस्तोत्रमुष्णं
शमयति परितापं क्लायया संश्रितानाम् ॥ ७ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितानात्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुक्त्यं प्रजानाम् ॥ ८ ॥
राजा । एते क्लान्तमनसः पुनर्नवीकृताः स्मः ।

परिक्रामति ।

प्रतीहारी । अहिण्यसम्पन्नमस्मिरीञ्चो सखिहिम
होमधेणू अग्निसरणालिन्दो । आरोहण देवो । (१)

राजा । आरुह्य परिक्रमासावलम्बी तिष्ठन् । वेदवति किमुद्दिश्य
भगवता काश्यपेन मत्सकाशमृषयः प्रेषिताः स्युः ।

किं तावद्भूतिनामुपोदतपसां विघ्नैस्तपो दूषितं शार्ङ्गरी ।
धर्मारण्यचरेषु केनचिदुत प्राणेष्वसञ्चेष्टितम् ।

आहोस्वित् प्रभवो ममापचरितैर्विष्टम्भितो वीरुधाम
इत्यारुढबहुप्रतर्कमपरिच्छेदाकुलं मे मनः ॥ ८ ॥

प्रतीहारी । सुचरित्रगन्दिणो इसीञ्चो देशं सभाश्रयदं
आश्रयदं तत्ति तक्केमि । (२)

ततः प्रविशन्ति गौतमीसहिता शकुन्तला पुरस्कृत्य मुनयः
परशेषां कञ्चुकीं पुरोहितयः ।

कञ्चुकी । इत इतो भवन्तः ।

शार्ङ्गरवः । शारद्वत

महाभागः कामं नरपतिरभिन्नस्थितिरमौ
न कश्चिद्वर्णानामपथमपकृष्टोऽपि भजते । ३१-

तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकौणं मन्ये इतवहपरीतं गृहमिव ॥ १० ॥

शारद्वतः । जाने भवान् पुरप्रवेशादित्यभूतः संवृत्तः ।

(१) अभिनवसम्पन्नार्जनसञ्चीकः सन्निहितहोमधेनुरग्निशरणालिन्दः । आरोहण
देवः ।

(२) सुचरित्रगन्दिनः, ऋषयः देव सभाश्रयितुमागता इति तर्क्यामि ।

अहमपि

अभ्यक्तमिव स्नातः शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।
 बद्धमिव खैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥११॥

शकुन्तला । निमित्तं सूचयित्वा । अस्महे किं मे वामिश्रं
 णाश्रयं विष्फुरइ । (१)

गौतमो । जादे पडिहदं अमङ्गलं । सुहाइं दे भत्त-
 कुलदेवदाओ वितरन्तु । परिक्रामति । (२)

पुरोहितः । राजानं निर्दिश्य । भोस्तपस्विनः असावत्रभवान्
 वर्णाश्रमाणां रक्षिता प्रागेव मुक्तासनो वः प्रतिपालयति ।
 पश्यतेनम् ।

शार्ङ्गरवः । भो महाव्राह्मण काममेतदर्भिनन्दनीयम्
 तथापि वयमत्र मध्यस्थाः । कुतः

भवन्ति नम्रास्तरवः फलागमैर्
 नवाम्बुभिर्दूर्गविलम्बिनी घनाः । ७

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् ॥* १२॥

* This sloka too occurs in the Nitisataka of Bhartrihari ; it
 is read there as follows :—

भवन्ति नम्रास्तरवः फलोद्गमे

नवाम्बुभिर्भूमिविलम्बिनी घनाः ।

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैष परोपकारिणाम् ॥

(१) अस्महे किं मे वामिश्रयनं विष्फुरति ।

(२) जाति प्रतिहतममङ्गलं । सुखानि ते भर्तृकुलदेवता वितरन्तु ।

प्रतीहारो । देअ पसस्समुहवस्सा दीसन्ति । जानामि
वीमहकज्जाओ इसोओ । (१)

राजा । शकुन्तलां दृष्ट्वा । अथात्रभवती

का खिदवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या ।

मध्ये तपोधनानां किसलयमिव पाण्डुपत्राणाम् ॥ १३॥

प्रतीहारो । देअ कुटूहलगवभो पहिओ ण मं तक्को
पसरइ । दंसणीआ उण से आकिदी लक्खीअइ । (२)

राजा । भवतु । अनिर्वर्णनीयं परकलत्रम् ।

शकुन्तला । हलमुरसि कृत्वा । आत्मगतम् । हिअअ किं एव्वं
वेवमि । अज्जउत्तस्स भावं ओहारिअ धीरं दाव होहि । (३)

पुरोहितः । प्रीयता । एते विधिवदर्चितास्तपस्विनः ।
कश्चिदेषामुपाध्यायसन्देशः । तं देवः श्रोतुमर्हति ।

राजा । अवहितोऽस्मि ।

ऋषयः । हस्तमुद्यम्य । विजयस्व राजन् ।

राजा । सर्व्वानभिवादये ।

ऋषयः । दृष्टेन युज्यस्व ।

राजा । अपि निर्व्विघ्नतपसो मुनयः ।

ऋषयः । कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि । अ
तमस्तपति घर्म्मिंशी कथमाविर्भविष्यति ॥ २४॥

(१) देव प्रसन्नमुखवर्णा दृश्यन्ते । जाने विसृज्यकार्याः ऋषयः ।

(२) देव कुटूहलगर्भः प्रहितो न मे तर्कः प्रसरति । दर्शनीया पुनः अस्या

आकृतिल्लभ्यते ।

(३) हृदय किमेवं वेपसि । आर्यपुत्रस्य भावं अवधार्य धीरं तावदभव ।

राजा । अर्थवान् खलु मे राजशब्दः । अथ भगवान्
लोकानुग्रहाय कुशली काश्यपः ।

ऋषयः । स्वाधेनकुशलाः सिद्धिमन्तः । न भवन्तम्
अनामयप्रश्नपूर्वकमिदमाह ।

राजा । किमाज्ञापयति भगवान् ।

शार्ङ्गरवः । यन्मिथःसमयादिमां मदीयां दूहितरं भवान्
उपायंस्त तन्मया प्रीतिमता युवयोरनुज्ञातम् । कुतः

वंपास्थ त्वमर्हतां प्राग्रसरः* स्मृतोऽमि नः

शकुन्तला मूर्त्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

चिरस्य वाच्यं न गतः प्रजापतिः ॥ ११ ॥

तदिदानौमापन्नसत्त्वा प्रतिगृह्यतां सहधर्म्मचरणायेति ।

गौतमो । अज्ज किं वि वत्तुकामस्मि ण मे वचनावसरो
अत्थि । कहं त्ति ।

राजा । णवेक्खिओ गुरुअणो इमाए ण तुए पुच्छिओ वन्धु ।

एककमेव्वं चरिए भणामि किं एकमेकस्स ॥ (१) ॥ १६ ॥

शकुन्तला । आत्मगतम् । किं णु क्व अज्जउत्तो भणइ । (४)

* प्राग्रसरः । इति विद्यासागरधृतः पाठः । बहुपुस्तकसम्मतः पाठस्तु मूलं
निवेष्टितः ।

(१) आर्थं किमपि वक्तुकामास्मि नमे वचनावसरोऽस्ति । कथमिति —

नापेक्षितो गुरुजनोऽनया न त्वया पृष्टो वन्धुः ।

एकैकमेवं चरिते भणामि किमेकमेकस्य ॥ १६ ॥

(२) किं तु खलु आर्थपुत्री भणति ।

राजा । किमिदमुपन्यस्तम् ।

शकुन्तला । आत्मगतम् । पावश्री क्लृवन्नणीवस्मासौ । (१)

शार्ङ्गरव । कथमिदं नाम । भवन्त एव सुतरां लोक-
वृत्तान्तनिष्णाताः ।

मतौमपि ज्ञातिकुलैकसंश्रयां

जनोऽन्यथा भर्तृमतीं विशङ्कते ।

अतः समीपे परिणेतुरिष्यते

अप्रस्तुतप्रशंसा

तदप्रियापि प्रमदा स्वबन्धुभिः ॥१७॥

राजा । किं चात्रभवती मया परिणेतपूर्वा ।

शकुन्तला । सविधादम् आत्मगतम् । हिअश्र संपदं दे

आशङ्का (*) । (२)

शार्ङ्गरवः । किं कृतकार्यद्वेषाद् धर्मं प्रति विमुखतो-
चिता राज्ञः ।

राजा । कुतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः । मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु ॥ १८ ॥

राजा । विशेषेणाधिचिन्तोऽस्मि ।

॥१८॥

गौतमी । जादे मुहुत्तशं मा लज्जसु । अवणदस्सं दाव दे
ओउण्ठणं तदो तुमं भत्ता अहिजाणिस्सइ । (३) यथाक्त करोति ।

* संपद्विधा दार्णि दे आसङ्गा इति विद्यासागरचरणाः ।

(१) पावकः खलु वचनीपन्यासः । रूपकालंकारः ।

(२) हृदय सान्प्रतं ते आशङ्का ।

(३) जाते मुहुर्त्तं मा लज्जस्व ! अपनेष्यधुमि तावन्ने अवगुण्ठनं ततस्त्वां भर्ता

अभिज्ञास्यति ।

ॐ राजा । शकुन्तलां निर्वर्ण्य । आत्मगतम् ।

मालिनी इदमुपनतमेवं रूपमक्लिष्टकान्ति

प्रथमपरिगृहीतं स्यान्नवेति व्यवस्यन् ।

उपमा भ्रमर इव विभाते कुन्दमन्तस्तुषारं

नच खलु परिभोक्तुं नापि शक्नोमि हातुम् ॥ १८ ॥

विचारयन् स्थितः ।

प्रतोहारी । अहो धस्मावेकिवदा भक्तुणो । एरिसं गाम
सुहोवणञ्चं रुवं देक्विअ को असो विचारइ । (१)

शार्ङ्गरवः । भो राजन् किमिति जोषमास्यते ।

राजा । भोस्तपोधनाः चिन्तयन्नपि न खलु स्वीकरणम्
अत्रभवत्याः स्मरामि । तत् कथमिमाम् अभिव्यक्तमन्त्र-
लक्षणां प्रति आत्मानं क्षेत्रिणमाशङ्कमानः प्रतिपत्स्ये ।

शकुन्तला । अपवार्थ । अज्जउत्तस्स परिणए एव्व सन्देहो :
कुदो दाणिं मे दूराहिरोहिणी आसा । (२)

शार्ङ्गरवः । मा तावत् ।

नाति कृताभिमर्षमनुमन्यमानः सुतां त्वया नाम मुनिर्विमन्यः ।

मुष्टिं प्रतिग्राहयता स्वमथं पात्रीकृतो दस्युरिवाभि येन ॥ २० ॥

शारद्वतः । शार्ङ्गरव विरम त्वमिदानीम् । शकुन्तले

(१) अहो धस्मापेक्षिता भक्तुः । ईदृशं नाम सुखोपनतं रूपं दृष्ट्वा कोऽन्यो
विचारयति ।

(२) आर्यपुत्रस्य परिणये एव सन्देहः । कुतः इदानीं मे दूराधिरोहिणी
आसा ।

वक्तव्यमुक्तमस्माभिः । सोऽयमत्रभवानिवमाह । दीयतामस्मै
प्रत्ययप्रतिवचनम् ।

शकुन्तला । अपवाय्य । इमम् अवत्यन्तरं गच्छे तारिसे
अगुराए किं वा सुमराविश्रेण । अत्ता दाणिं मे सोअणोआ
त्ति ववमिश्रं एदं । प्रकाशम् । अज्जउत्त । अर्द्धति । संसदए
परिणए ण एमो समुदाआरो । पोरव जुत्तं णाम दे तह पुरा
अस्ममपदे महावुत्ताण्हिअश्रं इमं जणं समअपूव्वं पआरिअ
एरिसेहिं अक्खरेहिं पञ्चाक्खाउं । (१)

राजा । शान्तं पापम् ।

व्यपदेशमाविलयितुं किमीहसे जनमिमं च पातयितुम् ।

कूलङ्गषेव मित्युः प्रमत्तमभस्तटरुच्च ॥२॥

शकुन्तला । हाउ । जइ परमत्यदो परपरिगहसङ्किणा
तुए एव्वं पउत्तं ता अहिस्साणिण तुह आसङ्गं अवणइस्सं । (२)

राजा । उदारः कल्पः ।

शकुन्तला । मुद्रास्थान परासख । हडो हडो अङ्गुलीअअसुखा
मे अङ्गुली । सविषादं गौतमीसर्वजने । (३)

(१) इदम् अवस्थान्तरं गते तादृशे चतुराग्रे किंवा कारितेन । आत्मा इदानीं
मे मोचनीय इति व्यवसितमेतत् । आर्यपत्र , सश्रयिते परिणये न एष समुदाचारः ।
पोरव युक्तं नाम ते तथा पुराणमपदे स्वभावीत्तानहृदयम् इमं जन ससयपूव्वे प्रतीय
ईदृशे अक्षरैः प्रत्याख्यातुम् ।

(२) भवतु यदि परमार्थतः परपरिगहशङ्किना त्वया एव प्रवृत्तं तत्रभिज्ञानेन
तत्राशङ्कामपनेष्यामि ।

(३) हा भिक्कु हा भिक्कु अङ्गुलीयकयत्वा मे अङ्गुली ।

गौतमी । गूणं दे सक्कावन्नारव्भन्तरे सचीतित्यसलिलं
वन्दमाणा पव्भट्टं अङ्गुलीअञ्चं । (१)

राजा । सञ्चितम् । इदं तत् प्रत्युपन्नमति स्त्रैणमिति
यदुच्यते ।

शकुन्तला । एतद् दाव विहिणा दंसिअं पङ्कत्तणं । अवरं
दे कङ्कस्सं । (२)

राजा । श्रोतव्यमिदानीं संवृत्तम् ।

शकुन्तला । गं एकस्सिं दिअहे णोमालिआमण्डवे
णलिणीपत्तभाअणगअं उदअं तुह इत्ये सस्सिहिअं आसि । (३)

राजा । शृणुमस्तावत् ।

शकुन्तला । तक्खणं सो मे पुत्रकिअओ दीहापाङ्गी णाम
मअपोदणो उवङ्किओ । तुए अअं दाव पढमं पिअउ त्ति
अणुअम्पिणा उवच्छन्दिओ उअएण । ग उण दे अपरिचआदो
इत्यव्भासं उवगओ । पच्छा तस्सिं एव्व मए गहिए सलिले
णण किदो पणओ । तदा तुमं इत्यं पङ्कसिओ सि सव्वो
मगन्धेसु विस्ससइ दुवे वि एतद् आरस्सआ त्ति । (४)

(१) ननं ते शक्कावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः प्रभट्टम् अङ्गुलीयकम्

(२) अत्र तावद् विधिना दर्शितं प्रभुत्वं । अपरं ते कथयिष्यामि ।

(३) ननु एकस्मिन् दिवसे नवमङ्गिकामण्डपे नलिनीपत्रभाजनगतम् उदकम्
तत्र हस्ते सन्निहितमासीत् ।

(४) तत्क्षणं स मे पुत्रकृतकः दीर्घापाङ्गीनाम ऋगपोतक उपस्थितः । त्वया
अत्र तावत् प्रथमं पिबतु इति उपच्छन्दितः उदकेन । न पुनस्ते अपरिचयात् हस्ता-
श्रावमुपगतः । पश्चात्तस्मिन्नेव मया गृहीते सलिले अनेन कृतः प्रणयः । तदा
त्वमित्थं प्रवृत्तितः असि सर्व्वैः सगन्धेषु विश्रुतितः । यौ अपि अत्र आरण्यकाविति ।

राजा । एवमादिभिरात्मकार्यनिर्वर्त्तिनीनाममृतमयबाष्प-
धुभिराकृष्यन्ते विषयिणः ।

गौतमी । महाभाग एष परिहृसि एवमन्ति उत । तवो-
वणमंवड्ढिओ अणभिस्सा अअं जणो कइतवस्स । (१)

राजा । तापसवृद्धे

स्त्रीणामशिक्षितपटुत्वममानुषीषु वसन्ततिल

मंदृश्यते किमुत याः प्रतिबोधवत्यः ।

प्रागन्तरिक्षगमनात् स्वमपत्यजातम् अर्थान्तर

अन्यैर्हिजेः परभृताः खलु पोषयन्ति ॥ २२ ॥

शकुन्तला । मरीषम् । अणज्ज अत्तणो हिअअणुमाणेण
पेक्खमि । को दाणिं अस्सो धम्मकच्चुअणवेसिनो तिणक्ख-
कूवोवमस्स तव अणुकिडं पडिवज्जिस्सइ । (२)

राजा । आत्मगतम् । मन्दिग्धवृष्टिं मां कुर्वन् अकैतव
इवास्याः कोपो लक्ष्यते । तथाह्यनया (*)

मय्येव विस्मरणदारुणचित्तवृत्तौ वसन्ततिल

वृत्तं रहः प्रणयमप्रतिपद्यमाने ।

* तथाह्यनयेत्येतदनलभं कुवचित् पुस्तके, न तिर्यग्बलीकित स्फुरति लीचनं
ते वनं बली न परुषास्तर न च पदेषु संगच्छते । हिमालं इव विपते मधुर एव
विष्णाधरः स्वभावविनते भुवौ युगपदत्र भेदं गते ॥ किञ्च । अयमंशी दृश्यते ।

(१) महाभाग नार्हसि एवं मन्तयितुं तपोवनसंबर्द्धितः जनभिन्नः अयं जन-
कैतवस्य ।

(२) अनर्थ आत्मनः हृदयानुमानेन मेच्छसि । क इदानीं अन्यः धर्मकक्षु-
भवेज्जनस्तुल्यः प्रकृपोपमस्य तव अनुकृतिं प्रतिपत्स्यति ।

भेदादुभ्रवोः कुटिलयोरतिलोहितच्छा
 भग्नं शरामनमिवातिरूपा स्मरस्य ॥ २३ ॥

पुराहितः । भद्रे प्रथितं दुश्चरितस्य चरितं तथापीदं न
 लक्ष्ये ।

शकुन्तला । सुष्ठु, दाव अतः सखन्दचारिणी किमस्मि
 जा अहं इमस्मि पुरुवंसप्यच्चरणं मुहमहुणो हिअअद्विअविसस्म
 इत्यब्भामं उवगमा । पटानेन मुखमात्रं रोदिति । (१)

शाङ्गरवः । इत्यमात्मकृतं परिहृतं चापलं दहति ।

अनुष्टुप अतः परोक्ष्य कत्तेव्यं विशेषात् सङ्गतं रहः । वेदार्थे

अज्ञातहृदयेष्वेवं वैरोभवति सौहृदम् ॥ २४ ॥ अर्थान्ति

राजा । अयि भोः किमत्रभवती प्रत्ययादेव अस्मान्
 संयुतदोषाक्षरेः क्षिणुथ ।

शाङ्गरवः । सामर्थ्यम् । श्रुतं भवद्भिरधरोत्तरम् ।

आजन्मनः शाठ्यमशिक्षितो यम्

५-८ तस्याप्रमाणं वचनं जनस्य ।

३१११११ परातिसन्धानमधीयते येर ॥ २५ ॥ अप्रमत्तप्रयत्ने

विद्येति ते सन्तु किलासवाचः ॥ २५ ॥

राजा । भोः सत्यवादिन् अभ्युपगतं तावदस्माभिरिवम् ।
 किं पुनरिमामतिसन्धाय लभ्यते ।

शाङ्गरवः । विनिपातः ।

(१) सुष्ठु तावदत्र सखन्दचारिणी कृतास्मि दाहं अस्मि पुरुवंसप्रत्ययेन
 मुखमन्त्राः हृदयस्थितविवस्व इत्याभ्यासम् उपगता ।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम् एतत् ।
शारद्वतः । शार्ङ्गरव किमुत्तरेण । अनुष्ठितो गुरोः सन्देशः
प्रतिनिवर्त्तामहे वयम् । राजानं प्रति ।

तदेषा भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारिषु प्रभुता सर्वतोमुखो ॥ २६ ॥ ^{अनुष्टु}
गौतमि गच्छाग्रतः । प्रस्थिताः । ^{अथानि}

शकुन्तला । कहां इमिणा किदवेण विप्पलद्ध म्हि तुम्ह
वि मं परिच्चअह । अनुप्रतिष्ठते । (१)

गौतमौ । स्थिता । वच्छ सङ्गरव अणुगच्छइ इअं क्व
खो करुणपरिदेइणो सउन्तला । पच्चादेसपरुसे भत्तुणि किं
वा मे पुत्तिआ करउ । (२)

शार्ङ्गरवः । सरोषं सन्निवृत्त्य । किं पुरोभागे स्वातन्त्र्यम्
अवलम्बसे ।

शकुन्तला । भीता वेषतः ,

शार्ङ्गरवः । शकुन्तले

यदि यथा वदति क्षितिपस्तथा द्रुतविलम्बितः
त्वमसि किं पितुरुत्कुलया त्वया ।

अथ तु वेत्सि शुचि व्रतमात्मनः

पतिकुले तव दास्यमपि क्षमम् ॥ २७ ॥

तिष्ठ साधयामो वयम् ।

* उपपन्ननुर्हिदारिषु इति पाठान्तरम् ।

(१) कश्चमनेन कितवेन विपलव्याप्ति । यूयमपि मां परित्यजथ ।

(२) वत्स शार्ङ्गरव अनुगच्छति इयं खलु नः करुणपरिदेविनी शकुन्तला ।
प्रत्यादेशपरुषे भर्त्तरि किंवा मे पुत्रिका करीतु ।

राजा । भोस्तपस्विन् किमत्रभवतीं विप्रलभसे ।

प्रा० । कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।

अ० । विशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ २८ ॥

शार्ङ्गरेव । यदा तु पूर्ववृत्तमन्यसङ्गाद्विस्मृती भवान्
तदा कथमधर्मभीरुः ।

राजा । भवन्तमेवात्र गुरुलाघवं पृच्छामि ।

अ० । मूढः स्यामहमेषा वा वदेन्मिथ्येति संशये ।

दारत्यागो भवाम्याहो परस्त्रीस्पर्शपांशुलः ॥ २९ ॥

पुरोहितः । विचार्ये । यदि तावदेवं क्रियताम्

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अत्रभवती तावत् आ प्रसवादस्मदगृहे
तिष्ठतु । कुत इदमुच्यत इति चेत् त्वं साधुभिरुद्दिष्टः प्रथम-
मेव चक्रवर्त्तिनं पुत्रं जनयिष्यसीति । स चेन्मुनिदौहित
स्तल्लक्षणोपपन्नो भविष्यति अभिनन्द्य शुद्धान्तमेनां प्रवेशयिष्यमि
विपर्यये तु पितुरस्याः समीपनयनमवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से अनुगच्छ माम् ।

शकुन्तला । भगवद् वसुधे देहि मे विवरं । (१)

कदम्बी प्रस्थिता । निष्क्रान्ता सद्यः पुरीषसा तपस्विभिर्य ।

राजा । आपव्यवहितश्रुतिः शकुन्तलागतमेव चिन्तयति ।

निपथ्ये

आश्रय्यम् आश्रय्यम् ।

(१) भगवति वसुधे देहि मे विवरम् ।

राजा । आकर्ण्य । किं नु खलु स्यात् ।

प्रविश्य

पुरोहितः । सविस्मयम् । देव अद्भुतं खलु संवत्सम् ।

राजा किमिव ।

पुरोहितः । देव परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्नानि भाग्यानि बाला

वाहृत्क्षेपं क्रन्दितुं च प्रवृत्ता ।

राजा । किञ्च ।

पुरोहितः । स्वोसंस्थानं चाप्सरस्तीर्थमारात्

उत्क्षिप्येनां ज्योतिरेकं जगाम ॥ ३० ॥

सर्वे । विस्मय रूपयन्ति ।

राजा । भगवन् प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव किं
वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः । विजयस्व । निष्क्रान्तः ।

राजा । वेत्नवति पर्याकुलोऽस्मि शयनभूमिमार्गमादेशय ।

प्रतिहारा । इदो इदो देवो । प्रस्थिता । (१)

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परियहं मुनेस्तनयाम् ।

बलवत्तु दूयमानं प्रत्याययतोव मां हृदयम् * ॥ ३१ ॥

निष्क्रान्ताः सर्वे ।

पञ्चमोऽङ्कः ।

षष्ठोऽङ्कः ।

ततः प्रविशति नागरिकः श्यालः पथात् बहूपरुषमादाय रक्षिणौ च ।

रक्षिणौ । ताडयित्वा । अले कुम्भिलश्चा कहेहि कहिं तुए
एणे मणिवन्धणुक्खिणामहेए लाअकोए अङ्गुलोअए शमा-
शादिए । (१)

पुरुषः । भौतिनाटितकेन । पशोदन्ते भावमिच्छे । अहंके
ण एरिशकम्मकाली । (२)

प्रथमः । किं क्व शोहणे वम्हणेत्ति कलिअ रम्मा पडि-
ग्गहे दिस्से । (३)

पुरुषः । शुणह दाणिं । अहंके शक्कावदालव्भन्तलवाशी
धौवले । (४)

द्वितीयः । पाडच्चला किं अह्मिहिं जादौ पुच्छिदा । (५)

श्यालः । सूअअ कहेउ सव्वं अणुक्कमेण । मा णं अन्तरा
पडिवन्धह । (६)

(१) अरे कुम्भिलक कथय कुत्र त्वया एतत् मणिवन्धनीतृकीर्णनामधेयं
रानकीयमङ्गुलीयकं समासादितम् ।

(२) प्रसीदन्तु भावमिच्छाः । अहं न ईदृशकर्मकारी ।

(३) किं खलुशोभनः ब्राह्मणः इति कृत्वा राज्ञा प्रतियुक्तः दत्तः ।

(४) श्रुत इदानीं । अहं शक्कावताराभ्यन्तरवासी धौवरः ।

(५) पाटच्चर किमस्माभिः जातिः पृष्टा ।

(६) सूचक कथयतु सर्व्वमनुक्रमेण, मा एममन्तरा प्रतिवधान ।

उभौ । जं आवृत्ते आणवेड । कहेहि । (१)

पुरुषः । अहंके जालुगालादीहिं मच्छबन्धणीवाएहिं
कुडम्बभलणं कलेमि । (२)

श्यालः । विहस्य । विसुद्धो दाणिं आजीवो । (३)

पुरुषः । भट्टा ।

शहजे किल जे विणिन्दिए गहु शे कम्म विवज्जणीअए ।
पशुमालणकम्मदालुणे अणुकम्पामिदुए वि शोत्तिए ॥ (४) ॥ २॥

श्यालः । तदो तदो । (५)

पुरुषः । एकस्मिं दिअशे खण्डशो लोहिअमच्छे मए
कप्पिदे जाव तश्श उदलव्भन्तले एदं लदणभाशुलं अङ्गुलीअअं
देक्खिअं । पच्छा अहंके शे विक्कआअ दंशअन्ते गहिदे भाव-
मिस्सेहिं । मालेह वा मुच्चेह वा अअं शे आअमवुत्तन्ते । (६)

(१) बदावृत्तः आग्रापयति । कथय ।

(२) अहं जालोद्गालादिभिर्मत्स्यबन्धनीपायः कुटुम्बभरणं करोमि ।

(३) विशुद्ध इदानीमाजीवः ।

(४) भर्तः

सङ्गजं किल यद्विनिन्दितं गहि तत्कर्म्मविवर्जनीयम् ।

पशुमारणकर्म्मदारुणीऽनुकम्पादुरपि श्रोत्रियः ॥ १ ॥

(५) ततस्ततः ।

(६) एकस्मिन् दिवसे खण्डशः रोहितमत्स्यः मया कल्पितोऽबावत् तस्य
सुदराभनरी एतत् रत्नभासुरम् अङ्गुलीयकं दृष्टम् । पश्चादहमस्य विक्रयाय दर्शयन्
गृहीतो भावनिष्ठः । मारयत वा मुच्यत वा अयमस्य आगमनतानः ।

श्यालः । जाणुअ विस्सगन्धो गोहादी मच्छवन्धो एव्व
निस्संसअं । अङ्गुलीअअदंसणं से विमरिसिदव्वं । राजउलं
एव्व गच्छामो । (१)

रत्तिणी । तह । (२)

श्यालः । गच्छ अले गण्ठभेदअ । (२)

सर्व्वे । परिकामन्ति ।

श्यालः । सूअअ इमं पुरदुआरे अप्पमत्ता पडिवालेह
जाव इमं अङ्गुलीअअं जहागमणं भट्टिणो निवेदिअ तदा
सासणं पडिच्छिअ णिकमासि । (४)

उभौ । पविशउ आवुत्ते शामिप्पशादश । (५)

निष्क्रान्तः श्यालः ।

प्रथमः । जाणुअ चिलाअइ क्व, आवुत्ते । (६)

द्वितीयः । णं अवशलोवशप्पणीआ लाआणो । (७)

(१) जानुक विस्सगन्धो गोहादी मतस्यवन्ध एव निःसंशयम् अङ्गुलीयकदर्शन
अस्य विस्मयम् । राजकुलमेव गच्छामः ।

(२) तथा ।

(३) गच्छ अरे यन्त्रिभेदक ।

(४) सूचक इमं पुरद्वारे अप्रमत्तौ प्रतिपालयतं यावदिदम् अङ्गुलीयकं यथागमन
भवे निवेद्य ततः शासनं प्रतीप्य निष्क्रामामि ।

(५) प्रविशतु आवुत्तः स्वामिप्रासादम् ।

(६) जानुक चिरयति खल आवुत्तः ।

(७) ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । जाणुअ फुलन्ति मे हत्या इमश्श वडश्श शुमणो
पिणहुं । पुरुषं निर्दिशति । (१)

पुरुषः । ण अलुहइ भावे अआलणे मालणे भविउं । (२)

द्वितीयः । विलीक्य । एशे अम्हाणं शामी पत्तइत्ये लाअ-
शाशणं पड़िच्छिअ इदोमुहे देक्खीअइ । गिहवली हुविशश
शुणो मुहं वा देक्खिअसि । (३)

प्रविश्य

श्यालः । सूअअ मुच्चोअउ एसो जालोवजीवो । उववसो
किल से अङ्गुलीअअस्स आअमो । (४)

सूचकः । जह आवुत्ते भणाइ । (५)

द्वितीयः । एशे जमअदणं पविशिअ पड़िणिउत्ते । (६)

पुरुष परिमुक्तवस्त्रनं करोति ।

पुरुषः । श्यालं प्रणम्य । भट्टा अह केलिसे मे आजीवे । (७)

श्यालः । एसो भट्टिणा अङ्गुलीअअमुखसन्निदो पसादो
वि दाविदो । पुरुषायार्थं प्रयच्छति । (८)

(१) जानुक स्फुरतः मे हस्तौ अस्य वधस्य सुमनसः पिण्डुम् ।

(२) नाहति भावः अकारणं मारणी भवितुम् ।

(३) एषः अस्माकं स्वामी पवहसः राजशासनं प्रतीप्य इतोमुखे दृश्यते ।
गृध्रवलिर्भाविष्यति शर्मो मुखं वा द्रक्ष्यति ।

(४) सूचकं मुच्यतामेष जालीपजीवी । उपपन्नः किलास्य अङ्गुलीयकस्यागमः ।

(५) यथावुक्तो भणति ।

(६) एष यमसदनं प्रविश्य प्रतिनिवृत्तः ।

(७) भर्तः अथ कौटुशः मे आजीवः ।

(८) एष भर्ता अङ्गुलीयकमूल्यसन्निवृत्तः प्रसादोऽपि दापितः ।

पुरुषः । सप्रणामं परिगृह्य । भट्टकेण अणुग्राहिदं म्हि । (१)

मूचकः । एषे णाम अणुग्राहे जे शूलादो अवदालिअ
हयिक्कन्हे पडिटाविदे । (२)

जानुकः । आवुत्त पलिदोशे कहेइ तेण अङ्गुलीअएण
भट्टिणो सम्मदेण होदव्वं । (३)

श्यालः । ण तस्मिं महारुहं रदणं भट्टिणो बहुमदं त्ति
तक्केमि तस्स दंमणेण भट्टिणो अभिमदो जणो सुमराविदो ।
मुहुत्तअं पकिदिगम्भीरो वि पस्सुअणअणो आसि । (४)

मूचकः । शेविदं णाम आवुत्तेण । (५)

जानुकः । णंभणाहि इमश्श कए मच्छिआभत्तुणो त्ति । (६)
गुरुषमस्यया पश्यति ।

पुरुषः । भट्टालके इदो अहं तुम्हाणं शुमणोमुल्लं होउ । (७)

जानुकः । एत्तके जुज्जइ । (८)

(१) भर्वानुग्रहीतोऽस्मि ।

(२) एष नाम अनुग्रहः यत् शूलादवतार्यं हस्तिस्कन्धे प्रतिष्ठापितः ।

(३) आवुत्तः परितोषः कथयति तेन अङ्गुलीयकेन भर्तुः सम्प्रतेन भवितव्यम् ।

(४) न तस्मिन् महारुहे रवं भर्तुर्वहुमतमिति तर्कयामि । तस्य दर्शनेन भर्तु-
रभिमतो जनः स्मारितः । मुहूर्तम् प्रकृतिगम्भीरोऽपि प्रद्युतनयनः आसीत् ।

(५) सेवितं नामावुत्तेन ।

(६) ननु भण्य अस्य कृते मातृसिक्कभर्तुरिति ।

(७) भट्टारकाः इतोऽहं तुम्हाकं सुमनीमूल्याः भवतु ।

(८) एतद् युज्यते ।

श्यालः । धीवर महत्तरो तुमं पिअवअस्सओ दाणिं मे संवुत्तो । कादम्बरीमक्खिअं अम्हाणं पढमसोहिदं इच्छीअइ ता सोण्डिकापणं एव्व गच्छामो । (१)

निष्क्रान्ताः सर्वेः ।

प्रवेशकः ।

ततः प्रविशत्याकाश्यानेन सानुमती नामाभराः ।

सानुमती । णिव्वत्तिअं मए पज्जाअणिव्वत्तिणिव्वं अच्छरातिअसण्णिअं जाव साहुजणस्स अभिसेअकालो त्ति । मंपदं इमस्स राणमिणो उदत्तं पञ्चक्वीकरिस्सं । मेण आसम्बन्धेण शरीरभूदा दाणिं मे सउन्तला । ताए अ दुहिउणिमित्तं आदिट्ठपुव्वं हि । समन्तादवलोक्य । किं णु क्खु उदुस्सवे वि णिरुस्सवारम्भं विअ एदं राअउलं दीसइ । अत्थि मे विहवो पणिहाणेण मव्वं परिस्सादुं । किन्तु महीण आअरो मए माणइदव्वो । होउ इमाणं एव्व उज्जाणपालि-
आणं तिरक्खरणोपडिच्छस्सा पस्सपरिवत्तिणी हुविअ उव लम्बिस्सं । नाव्ये नावतीर्थे स्थिता । (२)

(१) धीवर महत्तरस्त्वं प्रियवयस्यः इदानीं मे संवृत्तः । कादम्बरीसालिकस्य अन्धकं प्रथममौहृदमिष्यते तत् शौण्डिकापणमेव गच्छामः ।

(२) निर्व्वर्त्तितं मया पर्यायनिर्व्वर्त्तनीयं अप्सरसौथेसान्निध्यं यावत् साधुजनस्य अभिषेककाल इति । साम्प्रतं अस्य राजर्षेः उदत्तं प्रत्यक्षीकरिष्यामि । मेनका सम्बन्धेन शरीरभृता इदानीं मे शकुन्तला । तथा च दहितनिमि ' आदिष्ट-पूर्व्वाम्नि । किं नु खलु ऋतूत्सवेऽपि निरुतसवारम्भमिव एतत् राजकुलं दृश्यते ।

ततः प्रविशति चूताङ्कुरमवलीकयन्ती चेटी अपरा च पृष्ठतस्तस्याः ।

प्रथमा ।

॥ २ ॥ चूतम् आताम्बहरिपण्डुर वसन्तमासस्य जीवसम्बन्धम् ।

दिदो सि चूतकोरत्र उदुमङ्गल तुमं पमाएमि ॥ (१) ॥ २ ॥

द्वितीया । परहुए किं एआइणी मन्तेसि । (२)

प्रथमा । महुअरिए चूतकलिअं देक्खिअ उम्मात्तिआ
परहुइआ होइ । (३)

द्वितीया । सहर्षं त्वरथोपगम्य । कहं उपठ्ठिओ महुमामो । (४)

प्रथमा । महुअरिए तव दाणिं कालो एसो मदविव्
भमगोदाणं । (५)

द्वितीया । सहि अवलम्बसु मं जाव अगपाअठ्ठिआ
हुविअ चूतकलिअं गेण्हिअ कामदेअच्चणं करेमि । (६)

अस्ति मे विभवः प्रणिधानेन सर्व्वं परिज्ञातुं किन्तु सख्याः आदरो मया मानयितव्यः ।
भवतु अनयोरेव उद्यानपालिकयोः तिरस्करणीप्रतिच्छन्ना पार्श्वपरिवर्त्तिनौ भूत्वा
उपलप्ये ।

(१) आताम्बहरितपाण्डुर वसन्तमासस्य जीवसम्बन्धम् । दिदोसि चूतकोरक
उदुमङ्गल त्वं प्रसादयामि ॥ २ ॥

(२) परभृतिके किमेकाकिनौ मन्त्रयमे ।

(३) मधुकरिके, चूतकलिकां दृष्ट्वा उन्मात्तिका परभृतिका भवति ।

(४) कथमुपस्थितो मधुमासः ।

(५) मधुकरिके तवेदानो कालः एष मदविभ्रमगीतानां ।

(६) सहि अवलम्बसु मां यावदगपादस्थिता भूत्वा चूतकलिकां गृहीत्वा
कामदेवार्चनं करोमि ।

प्रथमा । जइ मम वि कबु अइं अच्चणफलस्स । (१)

द्वितीया । अकहिण वि एदं संवज्जइ जदो एक्कं एव्व णो
जीविदं दुहाड्डिअं सरोरं । मग्गीमवल्लया स्थिता चूताङ्गर गज्जती ।
अए अण्णड्डिवुड्ढो वि चूअण्णसवो एत्थ बन्धनभङ्गसुरही होइ ।
कपोतहस्तकं कृत्वा ।

तुमं सि मए चुअङ्गर दिस्सो कामस्स गहिअधणुअस्स ।
पच्चिअजणजुवइलक्खो पच्चब्भहिअो सरो होहि ॥ (२) ॥ ३॥
चूताङ्गर क्षिपति ।

प्रविश्यापटीक्षेपेण कुपित ।

कञ्चुकी । मा तावदनात्मन्ने । देवेन प्रतिषिद्धे वसन्तोत्सवे
त्वमात्रकलिकाभङ्गं किमारभसे ।

उभे । भीतं । पसीदउ अज्जी । अग्गहोअत्था वअं । (३)

कञ्चुकी । न किल श्रुतं युवाभ्यां यत् वासन्तिकैस्तर्कभिः
अपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पत्रिभिश्च ।
तथाहि

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
मन्त्रद्वं यदपि स्थितं कुरुवकं तत् कोरकावस्थया ।

॥ ३ ॥

(१) यदि समापि खलु अइं अच्चणफलस्य ।

(२) अकथितमपि एतत् सम्पद्यते । यत एकमेवावधौ जीवितं दिशा स्थितं
शरीर । अये अप्रतिबुद्धोऽपि चूतप्रसवः अत्र बन्धनभङ्गसुरभिर्भवति ।

त्वमसि मया चूताङ्गर दत्तः कामाय गृहीतधन्वने ।

पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरीरभव ॥ ३॥

(३) पसीदतु आर्यः अगृहीतार्थं आवाप्तम् ।

* कण्ठेषु खलितं गतेऽपि शिशिरे पुंस्कोकिलानां कृतं
शङ्के संहरति स्मरोऽपि चकितस्तूणाईकृष्टं शरम् ॥ ४ ॥

उभे । गत्यि संदेहो । महाप्यहाओ राएमी । (१)

प्रथमा । अज्ज कइ दिअहाइं अम्हाणं मितावसुणा
रट्टिएण भट्टिणीपाअमूलं पेमिदाणं । एत्थ अ णो पमदवणस्स
पालणकम्म समप्पिअं । ता आअन्तुअदाए अस्सुअपुव्वो अम्हेहिं
एमी वुत्तन्तो । (२)

कञ्चुको । भवतु न पुनरेवं प्रवर्तितव्यम् ।

उभे । अज्ज कोऊहलं णो । जइ इमिणा जणेण सोदव्वं
कहेहि अअं किं णिमित्तं भट्टिणा वसन्तुस्सवो पडिसिद्धो । (३)

मानुमतो । उस्सवप्पिआ क्व, मणुस्सा । गुरुणा कारणेण
होदव्वं । (४)

कञ्चुको । बहुलोभृतमेतत् किं न कथ्यते । किमत्र-
भवत्योः कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनम् ।

उभे । सुदं रट्टिअमुहादो जाव अङ्गुलीअअदंसणं । (५)

(१) गालि सन्देहः । महाप्रभावः राजर्षिः ।

(२) आर्य कति दिवसानि आचर्योः मितावसुना राष्ट्रियेण भर्तुः पादमूलं
प्रक्षितयोः । अवचाचर्योः प्रमदवनस्य पालनकर्म्म समर्पितम् । तदागन्तुकतया अश्रुतं
पुर्व्वः आवाभ्याम् एष वृत्तान्तः ।

(३) आर्य कौतूहलं नो । यदि अनेन शीतव्यं कथय अयं किं निमित्तम्
भर्ता वसन्तीतुसवः प्रतिषिद्धः ।

(४) उत्सवप्रियाः खलु मनुष्याः । गुरुणा कारणेन भवितव्यम् ।

(५) श्रुतं राष्ट्रियमुखात् यावदङ्गुलीयकदर्शनम् ।

कञ्चुकी । तेन हि अल्पं कथयितव्यम् । यदैव खलु
स्वाङ्गुलीयकदर्शनादनुस्मृतं देवेन सत्यमूढपूर्वा मया तत्रे-
भवती रहसि शकुन्तला मोहात् प्रत्यादिष्टेति तदाप्रभृत्येव
पश्चात्तापमुपगतो देवः । तथाहि

रम्यं हेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्त्तनैर्विगमयत्युन्निद्र एव क्षपाः ।

दाक्षिण्येन ददाति वाचमुचितामन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस्तदा भवति च त्रौड़ाविलक्षश्चिरम् ॥५॥
मानुमती । पित्रं मे । (१)

कञ्चुकी । अस्मान् प्रभवतो वैमनस्यादुत्सवः प्रत्याख्यातः ।
उभे । जुज्जइ । (२)

नेपथ्ये

एदु एदु भवं । (३)

कञ्चुकी । कर्णे दत्त्वा । अये इत एवाभिवर्त्तते देवः ।
स्वकर्मानुष्ठोयताम् ।

उभे । तइ । निष्क्रान्ते । (४)

ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारो च ।

कञ्चुकी । राजानमवलोक्य । अहो सर्वास्ववस्थासु रमणीयत्वम्
आकर्षितविशेषाणाम् । एवमुत्सुकोऽपि प्रियदर्शनो देवः । तथाहि

(१) प्रियं मे ।

(२) युज्यते ।

(३) एतु एतु भवान् ।

(४) तथा ।

प्रत्यादिष्टविशेषमण्डनविधिर्वामप्रकोष्ठार्पितं
विभ्रत् काञ्चनमेकमेव वलयं श्वासोपरस्ताधरः ।

५॥ चिन्ताजागरणप्रतान्तनयनस्तेजोगुणादात्मनः

संस्कारोल्लिखितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥६॥

सानुमती । राजानं दृष्ट्वा । ठाणे क्व पश्चादेसविमाणिआ
वि इमस्स कए सउन्तला किलम्मइ । (१)

राजा । ध्यानमन्दं परिक्रम्य ।

॥ प्रथमं सारङ्गाध्या प्रियया प्रतिबोध्यमानमपि सुप्तम् ।

अनुशयदुःखायेदं हतहृदयं सम्प्रति विबुद्धम् ॥७॥

सानुमती । यं एरिसाणि तवस्मिणीए भाअहेआणि । (२)

विदूषकः । अपवार्थे । लङ्गिदो एसो भूओ वि सउन्तला-
वाहिणा ण आणे कइं चिकिच्छिदव्वो होहिइ त्ति । (३)

कञ्चुको । उपगम्य । जयतु देवः । महाराज प्रत्यवेक्षिताः
प्रमदवनभूमयः । यथाकाममध्यास्तां विनोदस्थानानि महाराजः ।

राजा । वेत्तवति मइचनादमात्यमार्य्यपिशुनं ब्रूहि चिर-
प्रबोधान्न सम्भावितमस्माभिरद्य धर्मासनमध्यासितुम् यत् प्रत्य-
वेक्षितं पौरकार्य्यमार्य्येण तत् पत्रमारीप्य दीयतामिति ।

प्रतीहारी । जं देआ आणवेइ । निष्क्रान्ता । (४)

(१) स्थाने खलु प्रत्यादेशविमानितापि अस्य कृते शकुन्तला क्लाम्यति ।

(२) ननु ईदृशानि तपस्विन्याः भागधेयानि ।

(३) लङ्गितः एषः भूयोऽपि शकुन्तलाव्याधिना न जाने कथं चिकित्सितव्यां
अवति इति ।

(४) यद्देवः आज्ञापयति ।

राजा । वातायन त्वमपि स्वं नियोगमशून्यं कुरु ।

कञ्चुको । यदाज्ञापयति देवः । निष्क्रान्तः ।

विदूषकः । किदं भग्नदाणिमृच्छिभं । संपदं मिमिरात-
वच्छेन्नरमणीय इमस्मिं पमदवणुद्देशे अत्ताअणंरमइस्समि । (१)

राजा । वयस्य रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते
तत् अव्यभिचारि वचः ।

मुनिसुताप्रणयस्मृतिरोधना मम च मुक्तमिदं तमसा मनः ।

मनसिजेन सखे प्रहरिष्यता धनुषि चूतशरश्च निवेशितः ॥*

विदूषकः । चिट्ठ दाव जाव इमिणा दण्डकाठेण कन्दप्पवाणं
णासइस्सं । दण्डकाठमुद्यम्य चूताङ्गुर पातयितुमिच्छति । (२)

राजा । सखितम् । भवतु दृष्टं ब्रह्मवर्चसम् । सखे क्लोप-
विष्टः प्रियायाः किञ्चिदनुकारिणोषु लतासु दृष्टिं विलोभयामि ।

विदूषकः । णं आसस्सपरिआरिआ चदुरिआ भग्नदा
संदिट्ठा माहवोमण्डवे इमं वेलं अतिवाहिस्सं तहिं अ मे चित्त-
फलअगदं महत्थलिहिदं तत्तहोदोए सउत्तलाए पडिक्किदिं
आणेहि ति । (३)

* Babu Bhuban Chandra Basak's edition reads another
Sloka here :—

उपहितस्मृतिरङ्गलिमुद्रया प्रियतमामनिमित्तनिराकृताम् ।

अनुशयादनुरोदिमि चीत्सुकः सुरभिमासमुखं समुपैति च ॥

(१) कृतं भवता निर्मलिकं । साम्प्रतं शिशिरातपच्छेदरमणीयं अस्मिन्
अमदवणोद्देशे आत्मानं रमयिष्यसि ।

(२) तिष्ठ तावद् यावद्देन दण्डकाठेन कन्दर्पबाणं नाशयिष्यामि ।

(३) ननु आसन्नपरिचारिका अतुरिका भवता संदिष्टा माधवीमण्डपे इमां

राजा । ईदृशं हृदयविनोदस्थानं तत् तमेव मार्गम्
आदेशय ।

विदूषकः । इदो इदो भवं । (१)

उभौ । परिक्रामतः ।

सानुमती । अनुगच्छति ।

विदूषकः । एसो मणिसिलापट्ट असणाहो माहवोमण्डवो
उवहाररमणिज्जदाए णिस्सं सअं साअदेण विअ णो पडिच्छइ ।
ता पविमिअ णिसोददु भवं । (२)

उभौ । प्रवेशं कृत्वा उपविष्टौ ।

सानुमती । लदासंस्सिदा देक्खिस्सं सहोए पडिक्किदिं ।
तदो से भत्तणो बहुमुहं अणुराअं णिवेदइस्सं । (३)

तथा कृत्वा स्थिता ।

राजा । सखे सर्व्वमिदानीं स्मरामि शकुन्तलायाः प्रथम
वृत्तान्तं कथितवानस्मि भवते च । स भवान् प्रत्यादेशवेलायां
मत्समोपगतो नासोत् । पूर्व्वमपि न त्वया कदाचित् सङ्की-
र्त्तितं तत्रभवत्या नाम । कश्चिदहमिव विस्मृतवानसि त्वम् ।

बेलाम् अतिवाङ्मिथ्यामि । तस्मिन् च मे शिवफलकगतां स्वहस्तलिखितां तत्रभवत्या
शकुन्तलायाः प्रतिकृतिमानयेति ।

(१) इत इतो भवान् ।

(२) एष मणिशिलापट्टसनाथः साधवोमण्डप उपहाररमणीयतया निःसंशयं
स्वागतेन इव नः प्रतीच्छति । तत् प्रविश्य निषीदतु भवान् ।

(३) लतामंशिता द्रव्यामि सख्याः प्रतिकृतिम् । ततः अस्मै भर्तुर्वहुमुखः
मनुरागं निवेदयिष्यामि ।

विदूषकः । ण विसुमरामि । किन्तु सव्वं कहिअ अव-
माणे उण तुए परिहामविअप्पओ एमो ण भूदत्थो त्ति आच
क्खिदं । मए वि मिप्पिण्डबुद्धिणा तह एव्व गहोदं । अहवा
भविदव्वदा बलवदो । (१)

मानुमती । एव्वं पदं । (२)

राजा । आता । सखे त्तायस्स माम् ।

विदूषकः । भोः किं एदं अणुववणं क्व, एरिमं तुइ ।
कदावि सप्परिसा सोअवत्तव्वा ण होन्ति । णं पवादे वि
शिक्षम्पा गिरीओ । (३)

राजा । वयस्य निराकरणविक्षवायाः प्रियायाः समवस्थाम्
अनुस्मृत्य बलवदशरणोऽस्मि । मा हि ।

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता

मुहुस्तिष्ठत्युच्चैर्वदति गुरुशिष्ये गुरुसमे ।

पुनर्दृष्टिं वाष्पप्रसरकलुषामर्पितवतो

मयि क्रूरे यत्तत् सविषामव शल्यं दहति माम् ॥ ८ ॥

(१) न विस्रामि किन्तु सर्वं कथयित्वा अवमाने पुनस्तथा परिहासविजल्प
एष न भूतार्थ इति आख्यातम् । मयापि सत्पिण्डबुद्धिना तथा एव गृहीतम् ।
अथवा भवितव्यता बलवती ।

(२) एवमेतत् ।

(३) भोः किमेतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदापि सत्पुरुषा
ओक्तास्तस्याः (ओक्तास्तस्याः) न भवन्ति ननु प्रभातेऽपि निष्कम्पा गिरयः ।

सानुमती । अस्महे एरिसी सकज्जपरदा इमस्स सन्तावेण
अहं रमामि । (१)

विदूषकः । भो अस्ति मे तस्मै केण तत्तद्दीदौ आआस-
चारिणा णोद त्ति । (२)

राजा । कः पतिदेवतामन्यः परामर्शमुत्सहेत । मेनका
किल मख्यास्ते जन्मप्रतिष्ठेति श्रुतवानास्मि । तत्सह-
चारिणोभिः सखो ते ह्येतेति मे हृदयमाशङ्कते ।

सानुमती । सम्मोहोक्खु विम्हअणिज्जो ण पडिबोहो । (३)

विदूषकः । जइ एव्वं अस्ति क्व, समागमो कालेण तत्त-
द्दीदौ । (४)

राजा । कथमिव ।

विदूषकः । ण क्व, मादापिदरा भत्तुविओअदुक्खिदं
दुद्धिदरं देक्खिदुं पारंन्ति । (५)

राजा । वयस्य

॥१॥ स्वप्नो नु माया नु मतिभ्रमा नु
क्लिष्टं नु तावत्फलमेव पुण्यम् । *

* कृतं न तावत् फलमेव पुण्यैः इति वा कचित् पाठः ।

(१) अस्महे इदृशी स्वकार्यपरता अस्य सन्तापेन अहं रमे ।

(२) भो अस्ति मे तस्मै केन तवभवती आकाशचारिणा नीतेति ।

(३) सम्मोहः खलु विस्मयनीयः न प्रतिबोधः ।

(४) यदि एवं अस्ति खलु समागमः कालेन तवभवत्याः ।

(५) न खलु मातापितरौ भर्तृविहीनदुःखितां दुहितरं द्रष्टुं पारयतः ।

मि. १०७. ११७.

अमविबुद्धि तदतौतमेते

मनोरथा नाम तटप्रपाताः ॥* १० ॥

विदूषकः । मा एवम् । यं अङ्गुलीयकं एव शिदंसणं ।
अवस्संभाई अचिन्तणिज्जसमाग्रमो होइ । (१)

राजा । अङ्गुलीयकं विलोक्य । अये इदं तावदसुलभस्थान-
भ्रंशि शीचनीयम् ।

तव सुचरितमङ्गुलीय नूनं प्रतनु ममेव विभाव्यते फलेन ।
अरुणनखमनोरमासु तस्याश्रुतमसि लब्धपदं यदङ्गुलीषु ॥ १॥
सानुमती । जइ अस्सहस्यगग्रं होउ सच्चं एव सोअणिज्जं
होउ । (२)

विदूषकः । भो इयं णाममुद्दा केण उद्देशेण तत्तहोईए
हस्यव्भासं पाविआ । (३)

सानुमती । मम वि कौजहलेण आआरिओ एसो । (४)
राजा । श्रूयताम् । स्वनगराय प्रस्थितं मां प्रिया सवाप्स-
माह कियच्चिरणार्थपुत्रः प्रतिपत्तिं दास्यतीति ।

विदूषकः । तदो तदो । (५)

* मनोरथानामतटप्रपातः इति पाठान्तरम् ।

(१) मैवं ननु अङ्गुलीयकमेव निदर्शनम् । अवश्यम्भावी अचिन्तनीयसमाग्रमं-
भवति ।

(२) यदि अन्यहस्तगतं भवेत् सत्यमेव शीचनीयं भवेत् ।

(३) भो इयं नाममुद्दा केन उद्देशेन तवभवत्या, हस्ताभ्यासं प्रापिता ।

(४) ममापि कौजहलेन आकारित एषः ।

(५) तदस्ततः ।

राजा । पश्चादिमां मुद्रां तदङ्गुली निवेशयता मया
प्रत्यभिहिता ।

एकैकमत्र दिवसे दिवसे मदीयं

॥ ११ ॥

नामाक्षरं गणय गच्छमि यावदन्तम् ।

तावत् प्रिये मदवरोधगृहप्रवेशं

नेता जनस्तव समौपमुपैष्यतीति ॥

तच्च दारुणा^{चित}र्त्तना मया मोहान्नानुष्ठितम् । ॥ ११ ॥

मानुमती । रमणीओ क्व अवहीविहिणा विसंवाइदो । (१)

विदूषकः । कहं धीवलकपिअस्स लोहिअमच्छस्स उद-
लव्भन्तले आसि । (२)

राजा । शचीतीर्थं वन्दमानयाः सख्यास्ते हस्ताद् गङ्गा-
स्रोतसि परिभ्रष्टम् ।

विदूषकः । जुज्जइ । (३)

मानुमती । अदो एव्व तवस्सिणीए सउन्तलाए अधम्म-
भोरुणो इमस्स राएसिणी परिणए सन्देहो आमि । अथवा
एरिसो अणुराओ अहिस्साणं अवेक्खइ कहंविअ एदं । (४)

राजा । उपालप्स्ये तावदिदमङ्गुलीयकम् ।

नामकलापः कथं निरूपयन्त्याह ।

(१) रमणीयः खलु अवधिर्विधिना विसंवादितः ।

(२) कथं धीवरकल्पितस्य रोहितमत्स्यस्य उदराभ्यन्तरे आसीत् ।

(३) युजाते ।

(४) अतएव तपस्विन्याः शकुन्तलायाः अधर्मभौरीरस्य राजर्षेः परिणये सन्देह
आसीत् । अथवा ईदृशः अनुरागः अभिज्ञानम् अपेक्षते कथमिव एतत् ।

विदूषकः । आत्मगतम् । गह्वीओ गेण पन्था उम्मतआणं । (१)

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं

करं विहायासि निमग्नमन्त्रसि । अप्राप्य

अथवा । अचेतनं नाम गुणं न लक्षयेत्

मयैव कस्मादवधीरिता प्रिया ॥ १२॥

विदूषकः । आत्मगतम् । कहं बुहुक्खाए खाइप्रव्वी म्हि । (२)

राजा । अकारणपरित्यक्तो अनुश्रुतसहृदयस्तावद् अनु-
कम्प्यतामयं जनः पुनर्दर्शनेन ।

प्राविश्यापटीचर्पेण चित्रफलकद्वया

चतुरिका । इअं चित्तगअ भाट्टिणौ । (३)

चित्रफलकं दर्शयति ।

विदूषकः । साहु वअस्स । महुरावत्थाणदंसणिज्जो भावा-
णुप्पवेसो खलइ विअ मे दिट्ठि णिस्सुखअपदेसेसु । (४)

सानुमती । अम्मो एसा राएसिणा णिउणदा । जाणे
सही अग्गदो मे वट्टइ त्ति । (५)

(१) गृहीतोऽनेन पन्थाः उन्मत्तानाम् ।

(२) कथं बुभुक्षया खादितव्योऽस्मि ।

(३) इयं चित्रगता भर्त्वा ।

(४) साधु वयस्य मधुरावस्थानदर्शनीयो भावानुप्रवेशः । खलति इव मे
इष्टिर्निमीषतप्रदेशेषु । विश्रुत्याप्रतिर्कृतः
रेखान्तिरिति प्रकृतः ।

(५) अम्मो एसा राजर्षेर्निपुणता । जाने सखी अयती मे वर्तते इति ।

राजा ।

यद्यत् साधु न चित्रे स्यात् क्रियते तत्तदन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम् ॥ १४

सानुमतौ । सरिस एद पच्छादावगुणो सिणेहस्स अण

वलेवस्स अ । (१)

विदूषकः । भो दाणिं तिस्सि तत्तहोईओ दौसन्ति ।

सव्वाओ अ दंमणौआओ । कदमा एय तत्तहोई सउत्तला । (२)

सानुमतौ । अणहिस्सो क्व एरिसस्स रूपस्स मोहदिट्ठि

अअं जणो । (३)

राजा । त्वं तावत् कतमां तर्कयामि ।

विदूषकः । तक्केमि जा एसा सिट्ठिलकेसवन्धुव्वन्तकुसु-
मेण केसन्तेण उव्भिस्सस्सेअविन्दुणा वयणेण विसेसदो ओसरि-
आहिं वाहाहिं अवसेअमिणिह्वतरुणपल्लवस्स चूअपाअवस्स पासे
इसि परिस्सन्ता विअ आलिहिआ एसा सउत्तला इदराओ
सहोओ ति । (४)

(१) सट्टशमेतत् पश्चात्तापगुरोः क्लेशस्य अनवलेपस्य च ।

(२) भो इदानीं तिस्रः तवभवत्यः दृश्यन्ते । सर्वथा दर्शनीयाः । कतमात्र
तवभवती शकुन्तला ।

(३) अगभिज्जः खलु ईदृशस्य रूपस्य मोघदृष्टिरयं जनः ।

(४) तर्कयामि या एषा शिथिलकेशवन्धोहान्तकुसुमेन केशान्तेन उदभि-
स्सेदविन्दुणा वदनेन विशेषतः अपसृताभ्यां बाहुभ्यां अवसेकस्त्रिधतरुणपल्लवस्य
चूतपादपस्य पात्रे ईषत् परिश्रान्ता इव आलिखिता एषा शकुन्तला इतरे
सख्यौ इति ।

राजा । निपुणो भवान् । अस्त्यत्र मे भावचिह्नम् ।

स्विन्नाङ्गुलिर्वनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अशु च कपोलपतितं दृश्यमिदं वर्त्तिकोच्छ्वासात् ॥ १५

चतुरिके अर्द्धलिखितमेतद्दिनोदस्थानम् । गच्छ वर्त्तिकां
मनोज्ञता । कवित्र

तावदानय ।

चतुरिका । अज्ज माठव्य अवलम्बसु चित्तफलञ्च जाव
आअच्छामि । (१)

राजा । अहमेव एतदवलम्बे । यथोक्तं करोति ।

निष्क्रान्ता चेटी ।

राजा । साक्षात् प्रियामुपगतामपहाय पूर्वं



चित्रार्पितामहमिमां बहुमन्यमानः ।

स्रोतोवह्नां पथि निकामजलामतोत्य

जातः सखे प्रणयवान् मृगदृष्टिकायाम् ॥ १६ ॥

विदूषकः । आत्मगतम् । एसो अत्तभवं णइं अदिकमिअ मअ
तिण्हिआप संकन्तो प्रकाशम् । भो अवरं किं एत्थ लिहिद्वं । (२)

सानुमती । जो जो पदेसो सहीए मे अहिखुवो तं तं
आलिहिउकामो होउ । (३)

राजा । श्रूयताम् ।

(१) आर्थ माठव्य अवलम्बसु चित्तफलकं यावदागच्छामि ।

(२) एषोऽवभवान् नदीमतिक्रम्य मृगदृष्टिकायां संक्रान्तः । भो अपरं किमत्र
लिखितव्यम् ।

(३) यो यः प्रदेशः सख्या मे अभिरूपसं तमालिखितुकामीभवेत् ।

परि

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी

पादास्तामभितो निषण्णहरिणा गौरीगुरोः पावनाः ।

शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यधः

शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीम् ॥ १०

विदूषकः । आत्मगतम् । जह अहं देक्वामि पूरिअव्वं णेण
चित्तफलअं लम्बकुच्चाणं तावसाणं कअम्बेहिं । (१)राजा । वयस्य अन्यच्च शकुन्तलायाः प्रसाधनमभिप्रेतम्
अत्र विस्मृतमस्माभिः ।

विदूषकः । किंविअ । (२)

सानुमतौ । वणवासस्स सोउमारस्स अ जं सरिसंहोहिइ । (३)

राजा ।

कृतं न कर्णार्पितबन्धनं सखे शिरीषमागण्डविलाम्बिकेशरम् ।
न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं रदितं स्तनान्तरे ॥विदूषकः । भो किस्स तत्तहोई रत्तकुअलअपल्लअसोहिणा
अगहत्थेण मुहं ओवारिअ चइअचइआ विअ ठिआ । सावधानं
निरुध्य । आः एमो दानीए पुत्तो कुसुमरसपाङ्चरो तत्तहोइए
वअणं अहिलङ्गइ महुअरो । (४)(१) यथा अहं पश्यामि पूरयितव्यमनेन चित्तफलकं लम्बकुच्चाणां तापसानां
कदम्बैः ।

(२) किमिष ।

(३) वनवासस्य सौकुमारस्य च यत् सदृशं भवति ।

(४) भोः किन्तु तत्रभवती रत्नकुवलयपल्लवशीभिना अग्रहणेन सुखमावृत्य

राजा । ननु कार्यतामेष धृष्टः ।

विदूषकः । भवं एव अविणीयाणं सासिआ इमस्स वारणे पहावस्सइ । (१)

राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथि किमत्र परिपतनखेदमनुभवसि ।

पृष्ठा ^{पिच्छा} कुसुमनिषणा लघितापि सती भवन्तमनुरक्ता ।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया ^{तच्छ्रुत्वा} पिवति ॥ १८ ॥

मानुमती । अज्ज अहिजाअं क्खु एसो वारिओ । (२)

विदूषकः । पडिमिद्धा वि वामा एसा जादी । (३)

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि मम्यति ^{यः प्रेममदुःखेनापि प्राणांशान् प्राकटयति, ॥१८॥}

आक्षिप्तबालतरुपल्लवलोभनोयं
परिमृष्टं ^{परिमृष्टं} मया सदयमेव रतोत्सवेषु ।

विब्वधरं सृष्टमि चेदुभ्रमर प्रियायास्

त्वां कारयामि कमलोदरबन्धनस्थम् ॥ २० ॥

विदूषकः । एवं तिकवणदण्डस्स किं ण भाइस्सइ ।

चकितचकिता इव स्थिता । आः एष दास्याः पुत्रः कुसुमरसपाटञ्चरः तत्रभवत्याः

सदममिलद्वते मधुकरः ।

प्राप्तं यथापि

(१) भवानेव अविनीतानां शासिता अस्य वारणे प्रभविष्यति ।

(२) आर्य्य अभिजातं खलु एष वारितः ।

(३) प्रतिषिद्धापि वामा एसा जातिः ।

ग्रहस्य आत्मगतम् । एसो दाव उम्भत्तो । अहं वि एदस्स संगेण
परिसवस्सो विअ संवत्तो । प्रकाशम् । भो चित्तं क्व एदं । (१)

राजा । कथं चित्रम् ।

मानुमती । अहं वि दाणिं अवगम्या किं उण जहल्लिहि
दाणुभावो एसो । (२)

राजा । वयस्य किमिदमनुष्ठितं पौरोभाग्यम् ।

दर्शनसुखमनुभवतः साक्षादिव तन्मयेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रोक्तता कान्ता ॥२१॥

वायुं विहरति ।

मानुमती । पुष्पावरविरोही अपुष्पो एसो विरहमगो । (३)

राजा । वयस्य कथमेवमविश्रान्तं दुःखमनुभवामि ।

प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।

वायुस्तु न ददात्येनां द्रष्टुं चित्रगतामपि ॥२२॥

मानुमती । सव्वहा पमज्जिअं तुए पच्चादेसदुक्खं सउ
न्तलाए । (४)

प्रविश्य

चतुरिका । जेदु भट्टा । वट्टिआकरण्डअंगेण्हिअ इदो
मुहं पत्थिअ म्हि । (५)

(१) एवं तौष्णदग्धात् किं न मेध्यति । एष तावदुम्भत्तः । अहमपि एतस्य
सङ्गेन ईदृग्दर्शनं इव संवत्तः । भोः चित्तं खलु एतत् ।

(२) अहमपि इदानीमवगतार्था किं पुनर्यथालिखितानुभावौ एषः ।

○ (३) पुष्पावरविरोधी अपुष्प एष विरहमार्गः ।

(४) सर्वथा प्रहृष्टं त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।

(५) गतं तु भर्ता । वृत्तिकाकरण्डकं गृहीत्वा इतीमुखं प्रस्थितास्मि ।

राजा । किञ्च ।

चतुरिका । सो मे हत्यादो अन्तरा तरलिआदुदिआण
देईए वसुमदोए अहं एव्व अज्जउत्तस्स उवणइस्सं त्ति सबलक्कारं
गहिओ । (१)

विदूषकः । दिट्ठिआ तुमं मुक्का । (२)

चतुरिका । जाव देईए बिड़वलगं उत्तरीअं तरलिआ
मांचेइ ताव मए णिव्वाहिओ अत्ता । (३)

राजा । वयस्य उपस्थिता देवी बहुमानगर्विता च ।
भवानिमां प्रतिक्कतिं रत्ततु ।

विदूषकः । अत्ताणं त्ति भणाहि । चित्तफलकमादाय उत्थाय च । (४)
जइ भवं अन्तेउरकालकूडाओ मुच्चोअइ तदो मं मेहप्पडिच्छन्दे
पासादे सद्दावेहि । द्रुतपदं निष्क्रान्तः ।

सानुमती । अस्ससंकन्तहिअओ वि पटमसंभावणं अवेक्कइ ।
सिढिलसोहओ दाणिं एसो । (५)

(१) स मे हत्यादन्तरा तरलिकाद्वितीयया देव्या वसुमत्या अहमेवार्थपुत्रस्य
उपनेष्यामि इति सबलात्कारं गृहीतः ।

(२) दिष्ट्या त्वं मुक्ता ।

(३) यावद् देव्या विटपलत्रं उत्तरीयं तरलिका मोक्षयति तावन्मया
नन्वाहितः आया ।

(४) आत्मानमिति भण । यदि भवानन्तःपुरकालकूटात् मुच्यते ततो मां
मेघप्रतिच्छन्दे पासादे शब्दायस्व ।

(५) अन्तःसंकान्तद्वयोऽपि प्रथमसंभावनामुपेक्षते । शिथिलसौहृदः इदानीमेव ।
लगा ५४ ॥ ५४ ॥ पूर्वमार्हवीत संभावना ॥ ५४ ॥

प्रविश्य पवहस्ता

प्रतीहारी । जेदु देओ । (१)

राजा । वेत्तवति न खल्वन्तरा दृष्टा त्वया देवी ।

प्रतीहारी । अहहं । पत्यहत्थं मं देक्खिअ पडिणित्ता । (२)

राजा । कार्य्यज्ञा कार्य्योपरोधं मे परिहरति ।

प्रतीहारी । देअ अमच्चो विस्सवेइ अत्यजादस्स गणणा
बहुलदाए एव्वं एव्व पोरकज्जं अवेक्खिअं तं देओ पत्तारुढं
पच्चक्खीकरउ त्ति । (३)

राजा । इतः पत्रिकां दर्शय ।

प्रतीहारो । उपनयति ।

राजा । अनुवाच । कथं समुद्रव्यवहारी सार्थवाहो धन-
मित्रो नाम नौव्यसने विपन्नः । अनपत्यश्च किल तपस्वी ।
राजगामी तस्यार्थमञ्चय इत्येतदमात्येन लिखितम् । कष्टं
खल्वनपत्यता । वेत्तवति बहुधनत्वात् बहुपत्नीकेन तत्रभवता
भविष्यम् । विचार्य्यतां यदि काचिदापन्नसत्त्वा तस्य भार्यासु
स्यात् ।

प्रतीहारी । देअ दाणिं एव्व सकेदअस्स सेट्ठिणो दुहिआ
णिव्वत्तपुंसवणा जाआ से सुणोअइ । (४)

(१) अयतु देवः ।

(२) पवहस्तां मां दृष्टा प्रतिनिवृत्ता ।

(३) देव अमात्यः विज्ञापयति अर्थजातस्य गणनावहुलतया एकमेव पौर-
कार्य्यमवेक्षितम् । तद्देवः पत्तारुढं प्रत्यक्षीकरीतु इति ।

(४) देव इदानीमेव साकेतस्य गेष्ठिनः दुहिता निर्वृत्तपुंसवणा जाया अस्य श्रूयते ।

राजा । ननु गर्भः पितॄं रिक्थमर्हति । गच्छ एवम्
अमात्यं ब्रूहि ।

प्रतोहारी । जं देशो आणवेइ । प्रस्थिता । (१)

राजा । एहि तावत् ।

प्रतोहारी । इअं हि ।

राजा । किमनेन सन्ततिरस्ति नास्तीति । नरायण वदति ।
मन्त्रेण सन्ततिरस्ति

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना । नरायण वदति ।
मन्त्रेण सन्ततिरस्ति

स स पापाटते तासां दुष्यन्त इति बुध्यताम् ॥ नरायण वदति ।
मन्त्रेण सन्ततिरस्ति

प्रतोहारी । एवं नाम घोषइद्वं । नरायण वदति ।
मन्त्रेण सन्ततिरस्ति

काले पवुटं विअ अहिणन्दिअं देअस्स सासणं । (३) नरायण वदति ।
मन्त्रेण सन्ततिरस्ति

राजा । दीर्घमुणञ्च निश्चय । एवं भोः सन्ततिच्छेदनिरव-
लम्बानां कुलानां मूलपुरुषावमाने सम्पदः परमुपतिष्ठन्ति ।
ममाप्यन्ते पुरुवंशश्चियः एष एव वृत्तान्तः ।*

प्रतोहारी । पडिहअं अमङ्गलं । (४)

राजा । धिङ्गामुपस्थितयेयोऽवमानिनम् ।

* पुरुवंशश्चौरकाल इवोत्तवीजा भूरिवृत्ता । इति पाठान्तर । अत्र पाठे
उत्तवीजा भूरिवेलुपमा न सङ्गच्छते ।

(१) यद्वेवं आज्ञापयति ।

(२) इयमस्मि ।

(३) एवं नाम घोषयितव्यम् । काले प्रवृष्टमिव अभिनन्दितं देवस्य
शासनम् ।

(४) प्रतिहतममङ्गलम् ।

सानुमती । असंसंश्रं सहिं एव हिअए करिअ णिन्दिओ
णेण अप्पा । (१)

राजा । संरोपितेऽप्यात्मनि धर्मपत्नी

त्यक्ता मया नाम कुलप्रतिष्ठा ।

कल्पितमाणा महते फलाय

वसुन्धरा काल इवोत्तवीजा ॥ २ ॥

सानुमती । अपरिच्छिन्ना दाणिं दे सन्तइ होहिइ । (२)

चतुरिका । (जनान्तिकम्) । अए इमिणा मत्थवाहवुत्तन्तेण
दिउणुवेओ भट्टा । णं अस्सामिउं मेहपडिच्छन्दाओ अज्जं
माठव्वं गेण्हिअ आअच्छेहि । (३)

प्रतोहारो । सुठु, भणासि । निष्क्रान्ता । (४)

राजा । अहो दुष्यन्तस्य संशयमारुढाः पिण्डभाजः कुतः

अस्मात् परं वत यथाश्रुति सम्भृतानि

को नः कुले निवपनानि नियच्छतीति ।

नूनं प्रसूतिविकलेन मया प्रसिक्तं

धीताश्रुशेषमुदकं पितरः पिवन्ति ॥ १ ॥

नोहमुपागतः ।

(१) असंशयं सखीमेव हृदये कृत्वा निन्दितोऽनेन आत्मा ।

(२) अपरिच्छिन्ना इदानीं ते सन्ततिर्भविष्यति ।

(३) अये अनेन सार्धवाहवृत्तान्तेन दिगुणोद्देशी भर्ता । एतमाश्रययितुं
ममप्रतिच्छन्दादार्थमाठव्वं गृहीत्वा आगच्छ ।

(४) सुठु भणसि ।

चतुरिका । ससम्भ्रममवलम्बा । समस्ससउ भट्टा । (१)

सानुमती । हृष्टी हृष्टी सदि क्व दीवे ववहाणदीसेण
एसो अन्धआरदोसं अणुहोइ । अहं दाणिं एव्व शिव्वुअं
करेमि । अहवा सुदं मए सउन्तलं समस्सासअन्तीए महेन्द्र-
जणणीए मुहादो जस्सभाओस्सुआ देवा एव्व तह अणुचिट्ठि-
स्सन्ति जह अइरेण धम्मपइणिं भट्टा अहिणन्दस्सइ त्ति । ता
ण जुत्तं कालं पडिपालितं जाव इमिणा वुत्तन्तेण पिअसहिं
समस्सासेमि । उदभान्तकेन निष्क्रान्ता । (२)

नेपथ्यं

अव्वम्हसं । (३)

राजा । प्रत्यागतः कथं दत्त्वा । अये माठव्यस्येवार्त्तस्वरः । कः
कोऽत्र भोः ।

प्रविश्य । ससम्भ्रमम् ।

प्रतीहारी । परित्ताअउ देओ संसअगअं वअस्सं । (४)

राजा । केन आत्तगन्धो माणवकः ।

महोपाध्यायः ।

(१) समाश्रयितुं भर्ता ।

(२) हा धिक् हा धिक् सति खलु दीपे व्यवधानदीपेण एषः अन्धकारदीपं
अनुभवति । अहमिदानीमेव निर्वृत्तं करीमि । अथवा श्रुतं मया शकुन्तलं
समाश्रयस्यत्याः महेन्द्रजनन्याः सुखात् यज्ञभागीत्सुका देवा एव तथा अनुष्ठास्यन्ति
यथा अचिरेण धर्मपत्नीं भर्ता अभिनन्दिष्यतीति । तत्र पुनः कालं प्रतिपालयितुम्
यावदनेन वृत्तान्तेन प्रियसखीं समाश्रययामि ।

(३) अत्र प्रविश्यम् ।

(४) परित्रायतां देवः संश्रयगतं वयस्यम् ।

जलिनसंशयमेतौ दृष्ट

नेपथ्ये

एष त्वामभिनवकण्ठशोणितार्थी

शार्दूलः पशुमिव हन्मि चेष्टमानम् ।

आर्त्तानां भयमपनेतुमात्तधन्वा

दुष्यन्तस्तव शरणं भवत्विदानीम् ॥ २१ ॥

राजा । सगीषम् । कथं मामुद्दिशति । तिष्ठ कुणपा
शन त्वामिदानीं न भविष्यसि । शार्दूलमारोप्य । वेत्नवति
सोपानमार्गमादेशय ।

प्रतीहारो । इदो इदो देवो । (१)

सर्व्वे । सत्वरमुपसर्पन्ति ।

राजा । समन्ताद्विलोका । शून्यं खल्विदम् ।

नेपथ्यं

अविहा अविहा । अहं अत्तभवन्तं पेक्खामि तुमं मं
ण पेक्खसि । विडालगगहिओ मूसओ विअ गिरासो म्हि
जीविए मंवत्तो । (२)

राजा । भोस्तिरस्करणीगर्वितमदोयं शस्त्रं त्वां द्रक्ष्यति ।
एष तमिषुं सन्दधे

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति द्विजम् ।

हंसी हि क्षीरमादत्ते तन्मिश्रा वज्रयत्थपः ।

शस्त्रञ्च सन्धत्ते ।

(१) इत इतीदेवः ।

(२) अविहा अविहा । अहमवभवन्तं पेक्खे त्वं मां न पेक्खसे । विडाल
गृहीतो मूषक इव निराशोऽपि जीविते संवृत्तः ।

ततः प्रविशति विदूषकमुत्सृज्य मातलिः ।

मातलिः ।

कृताः शरव्यं हरिणा तवासुराः* त्वं शरव्या ज्ञातव्यः ।
शरासनं तेषु विक्रयतामिदम् ।

प्रसादसौम्यानि वृतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः ॥

राजा । शस्त्रम् उपसंहरन् । अये मातलिः । स्वागतं
महेन्द्रसारथे ।

प्रविश्य

विदूषकः । अहं जेण इट्ठिपसुमारं मारिओ सो इमिणा
माअएण अट्ठिणन्दोअइ । (१)

मातलिः । मखितम् । आयुषान् अयुतां यदर्थमस्मि
हरिणा भवत्सकाशं प्रेषितः ।

राजा । अवहितोऽस्मि ।

मातलिः । अस्ति कालनेमिप्रमृतिर्दर्जयो नाम दानवगणः ।

राजा । अस्ति । श्रुतपूर्वं मया नारदात् ।

मातलिः ।

मख्युस्ते स किल शतक्रतोरजय्यस्

तस्य त्वं रणशिरमि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यन्न सप्तसप्तम्

तन्नैशं तिमिरमपाकरोति चन्द्रः ॥ ॥

(१) अहं येन इट्ठिपसुमारं मारितः सोऽनेन स्वागतेन अभिनन्द्यते ।

* Pantankar's edition reads शरव्या, but शरव्य is always neuter.

म भवानात्तशस्त्र एव इदानीं तमैन्द्ररथमारुह्य विजयाय
प्रतिष्ठताम् ।

राजा । अनुगृहीतोऽहमनया मघवतः सम्भ्रात्रनया ।
अथ माढव्यं प्रति भवता किमेवं प्रयुक्तम् ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनः-
सन्तापादायुष्मान् मया विल्लवो दृष्टः । पश्चात् कोपयितु-
मायुष्मन्तं तथा कृतवानस्मि । कुतः

ज्वलति चलितेन्धनोऽग्निर्विप्रकृतः पन्नगः फणं कुरुते ।

प्रायः स्वं महिमानं क्षीभात् प्रतिपद्यते हि जनः (*) ॥

राजा । जनान्तिकम् । वयस्य अनतिक्रमणीया दिवस्पतेर्
आज्ञा । तदत्र परिगतार्थं कृत्वा महचनादमात्यपिशुनं ब्रूहि

त्वन्मतिः केवला तावत् परिपालयतु प्रजाः ।

अधिज्यमिदमन्यस्मिन् कर्मणि व्यापृतं धनुः ॥

विदूषकः । जं भवं आणवेइ । निष्कान्तः । (१)

मातलिः । आयुष्मान् रथमारोहतु ।

राजा । रथारोहणं नाटयति ।

निष्कान्तः सर्व्वं ।

षष्ठोऽङ्कः ।

* तेजस्वी संक्षीभात् प्रायः प्रतिपद्यते तेजः is the reading of some
edition.

(१) यदुभयानाज्ञापयति ।

सप्तमोऽङ्कः ।

ततः प्रविशत्याकाश्यानेन रथाधिरूढो राजा मातलिश्च ।

राजा । मातले अनुष्ठितनिदेशोऽपि 'मघवतः सत्क्रिया-
विशेषादनुपयुक्तमिवात्मानं समर्थये ।

मातलिः । सञ्चितम् । आयुष्मन् उभयमप्यपरितोषं
समर्थये ।

प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।

गणयत्यवदानविस्मृतो भवतः सोऽपि न सत्क्रियागुणान् (*) ॥ १॥

राजा । मातले मा मैवम् । स खलु मनोरथाना-
मप्यभूमिर् विसर्जनावसरसत्कारः । मम हि दिवौकसां
समक्षमङ्गामनोपवेशितस्य

अन्तर्गतप्रार्थनमन्तिकस्थं जयन्तमुद्घोष्य कृतस्मृतेन ।

आमृष्टवच्चाहरिचन्दनाङ्गा मन्दारमाला हारणा पिनङ्गा ॥ ॥

मातलिः । किमिव नाम आयुष्मान् अमरेश्वरान्नाहति ।

पश्य

सुखपरस्य हरेरुभयैः कृतं त्रिदिवमुद्धृतदानवकण्टकम् ।

तव शरैरधुनानतपर्वभिः पुरुषकेशरिणश्च पुरा नखैः ॥ २॥

राजा । अत्र खलु शतक्रतोरेव महिमा स्तुत्यः ॥

मिथ्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः
न्तर्गतिका

सम्भावनागुणमवेहि तमोश्चराणाम् मैवकाः

"सम्भावना नाम सत्तायां गौरे ६ धानकामाः स्तपजयः ।

* अवदानतोषितः इति कचित् पाठः ।

किं वा भविष्यदरुणस्तमसां विभेत्ता
तच्चैत् सहस्रकिरणो धुरि नाकरिष्यत् ॥ ॥ ध्रु-
मातलिः । सट्टशमेवैतत् । लोकमन्तरमतीत्य । आयुष्मन्

इतः पश्य नाकपृष्ठप्रतिष्ठितस्य सौभाग्यमात्मयशसः ।

विच्छिन्तिशेषैः सुरसुन्दरीणां वणैरमी कल्पलतांशुकेषु ।
विचिन्त्य गीतक्षममर्थजातं (१) दिव्यौकसस्त्वच्चरितं लिखन्ति ॥ ५ ॥

राजा । मातले असुरसम्प्रहारोत्सुकेन पूर्व्वेद्युर्दिवमधि-
रोहता न लक्षितः स्वर्गमार्गः । कतमस्मिन् मरुतां पथि
वर्त्तमहे ।

मातलिः ।

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्त्तयति च प्रविभक्तारश्मिः ।

तस्य द्वितीयहरिविक्रमनिस्तमस्कं

वायोरिमं परिवहस्य वदन्ति मार्गम् (१) ॥ ॥

राजा । मातले अतः खलु सवाह्यान्तःकरणो ममा-
न्तरात्मा प्रसीदति । रथाङ्गमवलोक्य । मेघपदवीमवतीर्णो स्वः ।

मातलिः । कथमवगम्यते ।

राजा ।

अयमरविवरेभ्यश्चातकैर्निष्पतद्भिर्

हरिभिरचिरभासां तेजसा चानुलिप्तैः ।

(१) अर्थवन्मिति पाठः बहुषु पुस्तकेषु दृश्यते ।

(२) तस्य व्यपेतरजसः प्रवहस्य वायोः

मार्गो द्वितीयहरिविक्रमपूत एषः । इति वा पाठः ।

गतमुपरि घनानां वारिगर्भोदराणां

गमनं

पिशुनयति रथस्ते शीकरक्लिन्ननेमिः ॥५॥

मातलिः । क्षणादायुष्मान् स्वाधिकारभूमौ वर्त्तिष्यते ।

राजा । अधोऽवलोक्य । मातले वेगावतरणादाश्चर्यदर्शनः

मंलक्ष्यते मनुष्यलोकः । यथाहि

शैलानामवरोहतौव शिखरादुन्मज्जतां मेदिनी

पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।

सन्तानैस्तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः (१)

केनाप्युत्क्षिपतेव पश्य भुवनं मत्पार्श्वमानीयते ॥८॥

मातलिः । साधु दृष्टम् । सबहुमानं विलोक्य । अहो उदार-
रमणीया पृथिवी ।

राजा । मातले कतमोऽयं पूर्वापरसमुद्रावगाढः कनक-
रसनिखन्दो सान्ध्य इव मेघपरिघः मानुमानालोक्यते ।

मातलिः । आयुषन् एष खलु हेमकूटो नाम किम्पुरुष
पर्वतस्तपसां सिद्धिचेतम् । पश्य

स्वायम्भुवान्मरीचिर्यः प्रबभूव प्रजापतिः ।

सुरासुरगुरुः सीऽत्र सपत्नौ कस्तपस्यति ॥ - ॥

राजा । तेन हि अनतिक्रमणीयानि अयासि । प्रद-

क्षिणोक्त्य भगवन्तं गन्तुमिच्छामि ।

मातलिः । प्रथमः कल्पः ।

नाद्योनावतीर्षो ।

पुराणम्

(१) सन्तानं तनुभावनष्टसलिलव्यक्ता व्रजन्त्यापगाः । इति पाठान्तरम् ।

सप्तमोऽङ्कः । १३७
 राजा । सविस्मयम् ।

उपोदशब्दा न रथाङ्गनेमयः प्रवर्त्तमानं न च दृश्यते रजः । यं
 अभूतलस्पर्शतया निरुन्धतस्तवावतीर्णोऽपि रथो न लक्ष्यते ॥ ०५

मातलिः । एतावानेव शतक्रतोरायुस्ततश्च विशेषः ।

राजा । मातले कतर्मास्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः । हस्तेन दृश्यते ।

वल्मीकाङ्गनिमग्नमूर्तिरुरसा मन्दृष्टसर्पत्वचा (१)

कण्ठे जोर्णलताप्रतानवलयैनात्यर्थमम्पोडितः ।

अमव्यापि शकुन्तलीङ्गनिचितं विभ्रज्जटामण्डलं

यत्र स्त्राणुरिवाचलो मुनिरसावभ्यर्कविम्बं स्थितः ॥

राजा । नमस्ते कष्टतपसे ।

मातलिः । संयतप्रयत्नं रथं कृत्वा । महाराज एतौ अदिति
 परिवर्द्धितमन्दारवृक्षं प्रजापतेराश्रमं प्रविष्टौ स्तः ।

राजा । स्वर्गादाधिकतरं निर्वृतिस्थानम् । अमृतहृद
 मिव अवगाढोऽस्मि ।

मातलिः । रथं स्थापयित्वा । अवतरत्वायुष्मान् ।

राजा । अवतीर्य । मातले भवान् कथमिदानीम् ।

मातलिः । संयन्त्रिणी मया रथः ।

तथा कृत्वा । इत आयुष्मान् । परिक्रम्य । दृश्यन्तामत्रभवता-
 मृषीणां तपोवनभूमयः ।

राजा । मनु विस्मयादवलोकयामि ।

(१) उरगलङ्घनान्तरः । इति पाठभेदः ।

केशवः । अमृतलक्ष्याभ्यर्कविम्बः । अमृतमायां भावः ११

प्राणानामनिलेन वृत्तिरुचिता सत्कल्पवृक्षे वने ^{परमप्राप्तौ यस्याः प्रत्यमानं} ^{मृगमार्गं विवर्तयति} तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।
 ध्यानं रत्नशिलातलेषु विबुधस्त्रीमन्त्रिधौ संयमो

यत् काङ्क्षन्त तपोभिरन्यमुनयस्तस्मिंस्तपस्वन्यमी ॥

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना । परिक्रम्य ।
 चाकाशि । अये वृद्धशोकस्य किमनुतिष्ठति भगवान् मारीचः ।
 [वृत्तिमभिनीय] किं ब्रवीषि दाक्षायण्या पतिव्रताधर्ममधिकृत्य
 पृष्टस्तस्यै महर्षिपत्नीसहितायै कथयतीति ।

राजा । कथं दत्ता । अये प्रतिपाल्यावसरः प्रस्तावः ।

मातलिः । राजानमवलोक्य । ^{प्रतीक्षते} अस्मिन्नशोकवृक्षमूले तावत्
 आस्तामायुषान् यावत् त्वामिन्द्रगुरवे निवेदयितुमन्तरान्वेषौ
 भवामि । ^{मायुष्याम्}

राजा । यथा भवान् मन्यते । स्थितः ।

मातलिः । आयुषान् साधयाम्यहम् । निष्क्रान्तः ।

राजा । निमित्तं सूचयित्वा ।

अर्थान्तरमनोरथाय नाशंसे किं बाहो सन्देसे वृथा ।
 पूर्वावधीरितं श्रेयो दुःखं हि परिवर्तते ॥१२॥

मा क्व चावलं करसु । कष्टं गदो एव अन्तर्णो पइदिं । (१)

राजा । कथं दत्ता । अभूमिरियमविनयस्य । को नु
 खस्त्वेष निषिध्यते । शब्दानुसारिणावलोक्य । सविषयम् । अये को
 नु खल्वयम् अनुबध्यमानस्तपस्विनीभ्याम् अबालमत्त्वो बालः ।

(१) मा खलु चावलं करसु । कथं गत एत आत्मनः प्रकृतिम् ।
 अयं न भवमान् पदं प्रीत्या है ।

सप्तमोऽङ्कः ।

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अर्द्धपौतस्तनं मातुरामर्द्धलिष्टकेशरम् ।

प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति ॥२॥

ततः प्रविशति यथानिर्दिष्टकर्मः तपस्विनीभ्यां बालः ।

बालः । जिम्भ सिंह दन्ताङ्गं दे गणद्वयम् । (१)

प्रथमा । अविणाद किं णो अवच्छिण्विसेसाणि सत्ताणि
विप्पअरेसि । इत्त वड्डइ दे संरम्भो । ठाणे क्व इसिजणेण
सब्बदमणो त्ति किदणामहेओ सि । (२)

राजा । किं नु खलु बालोऽस्मिन् औरस इव पुच्छे स्निह्यति
मे मनः । नूनम् अनपत्यता मां वत्सलयति ।

द्वितीया । एमा क्व केसरिणो तुमं लङ्घेइ जइ से पुत्तअ
ण मुञ्चेमि । (३)

बालः । सखितम् । अम्हहे बलिअं क्व भीदो म्हि । (४)
अपरं दर्शयति ।

राजा ।

महत्तस्तेजसो बीजं बालोऽयं प्रतिभाति मे ।

स्फुलिङ्गावस्थया विह्वलेधापेक्ष इव स्थितः ॥१५॥

(१) जिम्भ सिंह दन्ताङ्गं गणद्वयम् ।

(२) अविनीत किंनोऽपत्यनिर्विशेषाणि सत्तानि विप्रकरोषि । इत्त वड्डते
ने संरम्भः । स्थाने खलु ऋषिजनेन सब्बदमण इति कृतनामधेयोऽसि ।

(३) एमा क्व केसरिणो त्वां लङ्घने यदि अस्याः पुत्रकं न मुञ्चेमि ।

(४) अम्हहे बलीयः खलु भीतोऽस्मि ।

प्रथमा । वच्छ एदं बालमइन्द्रं मुञ्चसु अवरं दे कोल
णं दाइस्सं । (१)

बालः । कहिं देसु णं । हल प्रसारयति । (२)

राजा । कथं चक्रवर्त्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य
प्रथमा प्रलोभ्यवस्तुप्रणयप्रसारितो विभाति जालग्रथिताङ्गलिः करः ।
अलक्ष्यपत्नान्तरमिद्वरागया नवोषमा * भिन्नमिव कपङ्कजम् ॥ २६ ॥

द्वितीया । सुव्वते ण सक्को एसो वाअमेत्तेण विरमाविदुं
गच्छसु तुमं ममकेरण उडए मक्कण्डेयस्स ईमिकुमारअस्स
वण्णचिच्छिओ मित्तिआमोरआ चिट्ठइ तं से उवहरसु । (३)

प्रथमा । तह । निष्कान्ता । (४)

तापसी विलोक्य हसति ।

राजा । सृहयामि खलु दुर्ललितायास्मै ।
अलक्ष्यदन्तमुकुलाननिमित्तहासैर्
अव्यक्तवर्णरमणीयवचःप्रवृत्तीन् ।
अङ्गाश्रयप्रणयिनस्तनयान् वहन्तो
धन्यास्तदङ्गरजसा मलिनोभवन्ति ॥ २७ ॥

तापसी । होउ । ण मं अअ गणेइ । पायमवलाकयति । (५)

(१) वत्स एत बालमइन्द्रं मुञ्च अपर ते कौडिनकं दास्यामि ।

(२) कुत्र देहि तत् ।

(३) सुव्रते न शक्य एष बाङ्मादेष विरमयितुम् । गच्छ त्व मदीये उटञ्ज
मार्कण्डेयस्य ऋषिकुमारस्य वर्णचित्रितो मृत्तिकासमयूर क्षिप्तो तमसौ उपहर ।

(४) तथा ।

(५) भवतु न मामय गच्छति ।

* नवोषया इति न्यायपञ्चाननचरणाः ।

को एष इमिकुमाराणं । राजानमवलीक्य । भद्रमुख एहि दाव
मोचेसु इमिणा दुग्धोअहत्थगहेण डिम्भलीलाए वाहीअमाणं
बालमइन्दअं । (१)

राजा । उपगम्य । सखितम् । अयि भो महर्षिपुत्र ।
एवमाश्रमविरुद्धवृत्तिना संयमः किमिति जन्मतस्त्वया ।
सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पाशुनेव चन्दनः ॥

तापमो । भद्रमुख एहि अश्रं इमिकुमारओ । (२)

राजा । आकारमदृशं चेष्टितमेवास्य कथयति । स्थान-
प्रत्ययात् वयमेवंतकिणः । यथाभ्यर्धितमनुतिष्ठन् । बालस्यंमुपलभ्य ।
आत्मगतम् ।

अनेन कस्यापि कुलाङ्गरेण स्पृष्टस्य गात्रेषु सुखं ममेवम् ।
कां निर्वर्तितं चेतमि तस्य कुर्याद् यस्यायमेङ्गात् कृतिनः प्ररुदः ॥
तापमो । उभो निर्वर्णः । अच्छरिअं अच्छरिअं । (३)

राजा । आर्यो किमिव ।

तापमो । इमस्स बालअस्स रूपसंवादिनो दे आइदि त्ति
विम्हाविअ म्हि । अवरइदस्स वि दे अप्पाडिलामो संवत्तो । (४)

(१) भवतु न मामयं गणयति । कोऽयं ऋषिकुमाराणाम् । भद्रमुख एहि तावत्
मोचय चनेन दुग्धोचइत्थगहेण डिम्भलीलया वाध्यमानं बालमइन्दम् ।

(२) भद्रमुख नहि अयम् ऋषिकुमारकः ।

(३) आश्रमेषु आश्रमेषु ।

(४) अस्य बालस्य रूपसंवादिनो ते आकृतिः इति विस्मितास्मि । अपरिचित
स्यापि ते अप्रतिज्ञोः संवत्तः ।

* चन्दनमिति कचित् पाठः ।
राजा भो महर्षिपुत्र । सत्त्वसंश्रयसुखोऽपि दूष्यते कृष्णसर्पाशुनेव चन्दनः ॥

राजा । बालकमुपलालयन् । न चेन्मनिकुमारोऽयम् अथ
कोऽस्य व्यपदेशः । व्यपदेशः इति । ततः । ततः । ततः ।
तापसी । पुरुवंशो । (१)

राजा । आत्मगतम् । कथमेकान्वयो मम । अतः खलु
मदनुकारिणमेनमत्रभवती मन्यते । अख्येतत् पौरवाणामन्यं
कुलव्रतम् ।

रिभवनेषु रसाधिकेषु पूर्व* क्षितिरक्षार्थमुशन्ति ये निवासम् ।
नियतैकयतिव्रतानि पश्चात् तरुमूलानि गृहीभवन्ति तेषाम् ।
प्रकाशम् । न पुनरात्मगत्या मानुषाणामेष विषयः ।

तापसी । जह भद्रमुखो भणइ । अच्छरासम्बन्धेण इमस्स
जणणी एय देअगुरुणो तवोवणे पसूदा । (२)

राजा । अपवार्यम् । हन्त द्वितीयमिदमाशाजननम् । प्रकाशम् ।
मा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्स धम्मदारपरिच्छादणो णाम संकित्तिदं
चिन्तिस्सदि । (३)

राजा । स्वगतम् । इयं खलु कथा मामेव लक्ष्यीकरोति ।
यदि तावदस्य शिशोर्नामतो मातरं पृच्छामि । अथवा अनार्यः
परदारपृच्छाव्यापारः ।

(१) पुरुवंशः ।

(२) यथा भद्रमुखो भणति । अपसरः सम्बन्धेन अस्य जननी अत्र देवगुरो
सम्बन्धेति शब्दः ।
संपोषणे प्रसूता ।

(३) कस्यस्य धम्मदारपरित्यागिनः नाम संकीर्त्तयितुं चिन्तयिष्यति ।

* सुधासितेषु इति कचित् पाठः ।

प्रविश्य सन्मयूरहस्ता ।

तापसो । सव्यदमण मउन्तलावखं पेक्खसु । (१)

बालः । सदृष्टिचेषम् । कहिं वा मे अज्जू । (२)

उभे । णामसारिस्सेण वच्चिओ माउवच्छलो (३)

द्वितीया । वच्छ इमस्स मित्तिआमोरअस्स रम्मत्तणं
पेक्खसु त्ति भणिदो सि । (४)

राजा । चात्मगतम् । किंवा शकुन्तलेति अस्य मातुराख्या ।
मन्ति पुनर्नामधेयमादृश्यानि । अपि नाम मृगदर्शिकेव नाम-
मात्रप्रस्तावो मे विषादाय कल्पते ।

बालः । ^{अज्ञो} अज्जूए राअइ मे एमो भइमोरओ । (५)

क्रीडनकमादत्ते ।

प्रथमा । विलीक्य सोद्वेगम् । अहं हे रक्ताकरण्डाग्रं मणि-
बन्धे से ण दीमइ । (६)

राजा । अलमावेगेन । ननु इदमस्य सिंहशावविमर्शात्
परिभ्रष्टम् । आदातुमिच्छति ।

उभे । मा कु एदं अवलम्बिअ । कहं गहोअं णेण । (७)

(१) सव्यदमण शकुन्तलावस्था प्रेक्ष्य ।

(२) कुव वा मे माता । ३) नाममादृश्येन वक्षिती मातृवत्सलः ।

(४) वत्स यस्य मित्तिक्कामयूरस्य रम्यत्वं प्रेक्ष्य इति भवितोऽसि ।

(५) मातः वीक्षते मे एष भद्रमयूर ।

(६) अहं हे रक्ताकरण्डक मणिवन्धे यस्य न दृश्यते ।

(७) अलं खलु एतदवलम्ब्य । कथं गृहीतमनेन ।

राजा । किमर्थं प्रतिषिद्धाः स्मः ।

प्रथमा । सुणु महाभागः । एसा अवरगइआ णाम ओमही इमस्स जादकम्मसमए भअवदा मारीणए दिस्सा । एदं किल मातापितरा अप्पाणं अ वज्जिअ अपरो भूमिपडिअं ण गेण्हइ । (१)

राजा । अथ गृह्णाति ।

प्रथमा । तदो तं मय्यो होइअ दंसइ । (२)

राजा । भवतोभ्यां कदाचिदस्या प्रत्यक्षोक्ततां विक्रिया ।

उभे । अणअमा । (३)

राजा । सहर्षम् । आभगतम् । कथमिव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि । बाल परस्वगतम् ।

द्विताया । सुखदे एमु इमं वुत्तनः णिअमव्वावुआए मउत्तलाए निवेदेह । (४)

निष्क्रान्ते ।

बालः । मुञ्चसु मं जाव अज्जूण सअासं गमिस्सं । (५)

राजा । पुत्रक मया सहैव मातरमभिनन्दिष्यसि ।

(१) श्रोतु महाभागः । एषा अपराजिता नाम ओषधिः अस्मि जातकर्म-
समये भगवता मारीचेन दत्ता । एतां किल मातापितरौ आत्मानं च वज्जित्वा
अपरो भूमिपतितं न गृह्णाति ।

(२) तत्तत्सं सर्पो भूत्वा दशति ।

(३) अनेकम् ।

(४) सुवन एहि इमं वृत्तान्तं नियमव्यावृत्तायै शकुन्तलायै निवेदयावः ।

(५) मुञ्च मां यावन्मातुः सकाशं गमिष्यामि ।

बालः । मम क्व तादो दुस्सन्तो ण तुमं । (१)

राजा । सञ्चितम् । एष विवाद एव प्रत्याययति ।

ततः प्रविश्येकवेणीधरा शकुन्तला ।

शकुन्तला । विआरकाले वि पट्टादित्यं सव्वदमणस्स ओमहिं सुणिअ ण मे आमा आसि अत्तणो भाअहेएसु । अहवा जह माणुमईए आरुक्खिअं तह संभावौअइ एद । (२)

राजा । शकुन्तला विनीक्य । अये सेयमत्रभवतो शकुन्तला । यैषा

वसने परिधूमरे वसाना नियमच्छाममुखो धृतैकवेणिः ।

अतिनिष्करुणस्य शुद्धशोला मम दौघं विरहव्रतं विभर्त्ति ॥

शकुन्तला । पयात्तापविवर्णे राजान दृष्ट्वा । ण क्व अज्जउत्तो विअ । तदो को एमो दाणिं किअरक्खामङ्गलं दारअं मे गत्तसंसग्गेण दूसेइ । (३)

बालः । मातरमुपेत्य । अज्जूए एसो को वि पुरिस मं पुत्त त्ति आलिङ्गइ । (४)

राजा । प्रिये कौर्यमपि मे त्वयि प्रयुक्तम अनुकूलपरि-
णामं संवृत्तं यूदहमिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

यथा प्रतीतिः । तदा राजा बालं गोपनीयं वदति ।
(१) मम खलु तादो दुस्सन्तो न तुम् । ॥ २०० ॥

(२) विआरकालेऽपि प्रहृष्टिस्थां सर्वदमनस्य ओषधिं श्रुत्वा न मे आशा आसीदात्मनी भागप्रेयेषु । अथवा यथा सानुमत्या आख्यातं तथा सम्भाव्यते एतत् ।

(३) न खलु आर्यपुत्र इव । ततः क एष इदानीं कतरन्नामङ्गलं दारकं मे गात्रसंसर्गेण दूषयति ।

(४) मात. एष कोऽपि पुत्रो मां पुत्र इति आलिङ्गति ।

शकुन्तला । हिमम्र अस्सससु । परिचत्त-

मच्छरेण अणुअम्पिअ म्हि देव्वेण । अज्जउत्तो क्व एसो । (१)

राजा । प्रिये

स्मृतिभिन्नमोहतममो दिव्या प्रमुखे स्थितामि मे सुमुखि ।

उपरागान्ते शशिन ममुपगता राह्मिणो योगम् ॥ २॥

शकुन्तला । जीउ अज्जउत्तो । अज्जोत्ते वायकण्ठो विरमति । (२)

राजा । सुन्दरि

वाप्येण प्रतिषिद्धेऽपि जयशब्दे जितं मया ।

यत्ते दृष्टममंस्कारपाटलोष्ठपुटं मुखम् ॥ ३॥

बालः । अज्जूए को एसो । (१)

शकुन्तला । वच्छ दे भाअहेआइं पुच्छसु । (४)

राजा । शकुन्तलाया, पादयो प्रणिपत्य ।

सुतनु हृदयात् प्रत्यक्षेण व्यलोक्यैव ते

किमपि मनसः सम्प्रोद्धो मे तदा बलवानभूत् ।

प्रबलतममामेवम्पायाः शुभेषु हि वृत्तयः

सर्वमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया ॥

शकुन्तला । उट्टउ अज्जउत्तो गूणं मे सुपरिअप्पडि

(१) हृदय आशंसिहि । परिव्यक्तमत्सरं अनुकम्पितादि देवेन । आर्य

पुत्रः खलु पपः ।

(२) जयतु आर्यपुत्र ।

(३) मात. क एष ।

(४) वत्स तव भागधेयानि पुच्छ ।

बन्धनं पुराकिञ्च तेसु दिग्बहेसु परिणाममुहं आसि जेण सानु
क्कोसो वि अज्जउत्तो मइ विरसो संवुत्तो । (१)

राजा । उत्तिष्ठति ।

शकुन्तला । अहं कहं अज्जउत्तेण सुमरिओ दुक्खभादं
अञ्चं जणो । (२)

राजा । उद्धृतविषादशल्यः कथयिष्यामि ।

मोहान्मया सुतनु पूर्वमुपोक्षितस्ते

यो बहुविन्दुरधरः पुरिवाधमन्त्रः

तं तावदाकुटिलपद्मविलग्नमद्य

वाष्पं प्रमृज्य विगतानुशयो भवेयम् ॥

यथोक्तमनुतिष्ठति ।

शकुन्तला । नाममुद्रां दृष्ट्वा । अज्जउत्त एदं तं अङ्गुलीअञ्चं । (३)

राजा । अस्याङ्गुलीयकस्योपलम्भात् खलु स्मृतिरूपलम्बा ।

शकुन्तला । विममं किञ्चणेण जं तदा अज्जउत्तस्स पञ्चा
अणकाले दुल्लहं आमि । (४)

राजा । तेन हि ऋतुसमवायचिह्नं प्रतिपद्यतां लता
कुसुमम् ।

(१) उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं पुराकृतं तेषु दिवसेषु
परिणाममुखम् आसीद् येन सानुक्कोशीऽपि आर्यपुत्रः सद्यः विरसः संवृत्तः ।

(२) अथ कथमार्यपुत्रेण स्मृतो दुःखभागी अयं जनः ।

(३) आर्यपुत्र एतत्तदङ्गुलीयकम् ।

(४) विषमं कृतममेन यत्तदा आर्यपुत्रस्य प्रत्यायनकाले दुर्लभमासीत् ।

* वाष्पविन्दुरिति बहुषु पाठः ।

शकुन्तला । ण से विस्ससेमि । अज्जउत्तो एव्व णं धारेउ (१)

ततः प्रविशति मातलिः ।

मातलिः । दिष्टया धर्मपत्नीसमागमेन पुत्रसुखदर्शनेन च आयुष्मान् वर्द्धते ।

राजा । अभूत् सम्पादितस्वादफलो मे मनोरथः । मातले न खलु विदितोऽयमाखण्डलेन वृत्तान्तः स्यात् ।

मातलिः । सञ्चितम् । किमोश्वराणां परोक्षम् । एष्ट्वाभ्युष्मन् भगवान् मारोचस्ते दर्शनं वितरति ।

राजा । शकुन्तले अवलम्ब्यतां पुत्रः । त्वां पुरस्कृत्य भगवन्तं द्रष्टुमिच्छामि ।

शकुन्तला । हिरिआमि अज्जउत्तेण सह गुरुममोवं गन्तुं । (२)

राजा । अयि आचरितव्यमभ्युदयकालेषु एहि एहि ।

सर्व्वे । परिकामन्ति ।

ततः प्रविशति अदित्या साईमासनस्थो मारोचः ।

मारोचः । राजानमवलोक्य । दाक्षायणि

पुत्रस्य ते रणशिरस्ययमग्रयायो

दृश्यन्त इत्यभिहितो भुवनस्य भर्ता ।

चापेन यस्य विनिवर्त्तितकर्म्म जातं

तत् कोटिमत् कुलिशमाभरणं मघोनः ॥ २६ ॥

(१) नास्मिन् विशसिमि । आर्य्यपुत्र एव एतद् धारयतु ।

(२) जिह्वेभि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुम् ।

अदितिः । संभावणीयाणुभात्रा से आइदौ । (१)

मातलिः । आयुष्मन् एतौ पुत्रप्रौतिपिशुनेनचक्षुषा दिवी-
कसां पितरावापुष्मन्तमवलोकयतः । तावुपसर्प ।

राजा । मातले एतौ

प्राहुर् द्वादशधास्थितस्य मुनयो यत्तेजसः कारणं

भर्तारं भुवनत्रयस्य सुषुवे यद्यज्ञभागेश्वरम् ।

यस्मिन्नात्मभवः परोऽपि पुरुषश्चक्रे भवायास्पदं*

इन्द्रं दक्षमरौचिसम्भ्रामदं तत् सष्टुरेकान्तरम् ॥ २० ॥

मातलिः । अर्थकिम् ।

राजा । उपगम्य । उभाभ्यामपि वासवानुयोज्यो दुष्यन्त
प्रश्नमति ।

मारौचः । वत्स चिरं जोव पृथिवीं पालय ।

अदितिः । वच्छ अप्पडिरहो ह्रीसु । (२)

शकुन्तला । दारअसहिआ वो पादवन्दनं करेमि । (३)

मारौचः । वत्से

आखण्डलहमी भर्ता नयन्तप्रतिमः सुतः ।

आशीरन्या न ते योग्या पीलीमोसदृशौ भव ॥ २० ॥

(१) सम्भावनीयाणुभात्रा अस्य आकृतिः ।

(२) वत्स अप्रतिरथा भव ।

(३) दारकसहिता युवयो. पादवन्दनं करेमि ।

(४) * आत्मभुवः परोऽपि इति पाठ. कश्चित् दृश्यते ।

अदितिः । जादे भत्तुणो अहिमआ होसु । अवस्सं
दीहाऊ वच्छओ उहअकुलनन्दणो होउ । उवविसह । (१)

सर्व्वे । प्रजापतिमभित उपविशन्ति ।

मारीचः । एकैकं निर्दिशन् ।

राजा । दिष्ट्या शकुन्तला साध्वी मदपत्यमिदं भवान् ।

अद्या वित्तं विधिक्षेति त्रितयं तत् समागतम् ॥

राजा । भगवन् प्रागभिप्रेतसिद्धिः पश्चाद्दर्शनम् अतोऽपूर्व्वः

खलु वोऽनुग्रहः । कुतः ?

इदं पुण्यं कुसुमं ततः फलं घनोदयः प्राक् तदनन्तरं पयः ।

निमित्तनैमित्तिकयोरयं क्रमम् तव प्रसादस्य पुरस्तु सम्पदः ॥ - ॥

मातलिः । एवं विधातारः प्रमोदन्ति ।

राजा । भगवन् इमामाज्ञाकरो वो गान्धर्व्वेण विवाह-
विधिना उपयम्य कस्यचित् कालस्य बन्धुभिरानीतां स्मृति-
शैथिल्यात् प्रत्यादिशन् अपराहोऽस्मि तत्रभवतो युष्मत्सगोत्रस्य
कण्वस्य । पश्चात् अङ्गलोयकदर्शनात् ऊढपूर्व्वं तद्दहितर-
मवगतोऽहम् । तत् चित्रमिव मे प्रतिभाति ।

यथा गजो नेति समच्चरूपे तस्मिन्नतिक्रामति संशयः स्यात् ।

पदानि दृष्ट्वा तु भवेत् प्रतीतिम् तथाविधो मे मनसो विकारः ॥

(१) जाते भर्तुरभिमता भव । अवस्सं दीघापूर्वत्स उभयकुलनन्दनी भवतु ।

मारोचः । वत्स अलमात्मापराधशङ्कया । सम्मोहोऽपि
त्वय्युपपन्नः श्रूयताम् ।

राजा । अवहितोऽस्मि ।

मारोचः । यदेव अप्सरस्तीर्थावतरणात् प्रत्यक्षवैकल्यां
शकुन्तलामादाय मेनका दाक्षायणौमुपगता तदैव ध्याना-
दवगतोऽस्मि दुर्वामसः शापादियं तपस्विनौ सहधर्म-
चारणौ त्वया प्रत्यादिष्टा नान्यथेति । स चायम् अङ्गुलीयक-
दर्शनावसानः ।

राजा । सीङ्घासम् । एष वचनायाम्भुक्तोऽस्मि ।

शकुन्तला । स्वगतम् । दिट्ठिआ अकारणपच्चादेशी ण
अज्जउज्जी । णहु सत्तं अत्ताणं सुमरेमि । अहवा पत्तो मए
स हि सावो विरहसुखहिअआए ण विदिदो जदो सहहिं
संदिट्ठ म्हि भत्तुणो अङ्गुलोअअं दंसइदव्वं त्ति । (१)

मारोचः । वत्से विदितार्थमि । तदिदानीं सहधर्मचारिणं
प्रति न त्वया मन्युः कार्यः । पश्य ।

शापादमि प्रतिज्ञता स्मृतिरोधरूपे

भर्त्तव्येपेतसमि प्रभुता तवैव ।

छाया न मूर्च्छति मूलोपहतप्रसारे

शुद्धे तु दर्पणतले सुलभावकाशा ॥

(१) दिष्ट्या अकारणप्रत्यादेशी न आद्यपुत्रः । नहि शप्तं आत्मानं स्मरामि ।

अथवा प्रप्तो मया सहि शापो विरहसुखहृदयशो न विदितो यतः सखीभ्यां सन्दिष्टास्मि
भर्त्तव्ये अङ्गुलीयकं दर्शयितव्यमिति ।

राजा । यथाह भगवान् ।

मारौचः । वत्स कच्चिदभिनन्दितस्त्वया विधिवदस्माभिर्-
अनुष्ठितजातकर्मा पुत्र एष शाकुन्तलेयः ।

राजा । भगवन् अत्र खलु मे वंशप्रतिष्ठा ।

मारौचः । तथाभाविनमेनं चक्रवर्त्तिनमवगच्छतु भवान् ।

पश्य

रथेन हतस्तिमितगतिना तीर्णजलधिः

पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः ।

इहायं सत्त्वानां प्रसभदमनात् सर्व्वदमनः

पुनर्यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥

राजा । भगवता कृतमंस्कारे सर्व्वमस्मिन् वयमाशास्महे ।

अदितिः । भयवं इमां दुहितमणोरहमम्यत्तीं कस्मि
वि दाव सुअवित्थारो करोअउ । दुहितवच्छला मेणआ इह
एव उवचरन्ती चिट्ठइ । (१)

शकुन्तला । आत्मगतम् । मणोगत्रं मे भणिअं भयवदीए । (२)

मारौचः । तपःप्रभावात् प्रत्यक्षं सर्व्वमेव तत्रभवतः ।

राजा । अतः खलु मम अनतिक्रुद्धो मुनिः ।

(१) भगवन् अनया दुहितमणोरहमम्यत्तीं कस्मिपि तावत् श्रुतवित्तर-
क्रियताम् दुहितवत्सला मेणका इहैव उपचरन्ती तिष्ठति ।

(२) मनीगतं मे भणित भगवत्या ।

मारीचः । तथाप्यमौ प्रियमस्माभिरापष्टव्यः* । कः
कोऽत्र भोः ।

प्रविश्य

शिष्यः । भगवन् अयमस्मि ।

मारीचः । गालव इदानीमेव विहाय सा गत्वा मम वचनात्
तत्र भवते कण्वाय प्रियमावेदय यथा पुन्रवती शकुन्तला
तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यदाज्ञापयति भगवान् । निष्कालः ।

मारीचः । वत्स त्वमपि स्वापत्यदारसहितः (१) सख्यु-
राक्षरगुलस्य रथमारुह्य राजधानीं प्रतिष्ठस्व ।

राजा । यदाज्ञापयति भगवान् ।

मारीचः । अपिच

तव भवतु विडौजाः प्राज्यवृष्टिः प्रजासु

त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालम् । (२)

युगशतपरिवर्त्तनिवमन्योन्यकृत्यैर्

नयतमुभयलोकानुग्रहश्चाघनीयैः ॥ २ - ॥

राजा । भगवन् यथाशक्ति श्रेयसे यतिष्ये ।

मारीचः । किन्ति भूयः प्रियमुपहरामि ।

राजा । अतः परमपि प्रियमस्ति । यदि भगवान् प्रसक्तः
प्रियं कर्त्तुमिच्छति तर्हीदमस्तु ।

(१) सापत्यदारसहितः इति पाठान्तरम् । (२) प्रीणयस्व इति कश्चित् पाठः ।

*प्रष्टव्य इति पाठो न समाक् । अर्थसङ्गतेरनुपपत्तेः ।

भरतवाक्यम् ।

प्रवर्त्ततां प्रकृतिहिताय पार्थिवः

सरस्वती श्रुतमहतां महीयताम् । (१)

ममापि च क्षपयतु नीललोहितः

पुनर्भवं परिगतशक्तिरात्मभूः ॥३५॥

निष्कान्ता. सर्वे ।

(१) महीयताम् । महीयताम् । न हीयताम् । इति पाठभेदाः ।

सप्तमाऽङ्कः ।

NOTES.

अथ कविकुलशिरीमणिः तत्रभवान् कालिदासः सम्यग्भवे चिकीर्षितार्थाविप्र-
परिसमाप्तिकामः आशीर्नमस्कुयावस्तुनिर्देशीवापितन्मुखमिष्यालङ्कारिकवचनप्रामा-
ख्यात् अभिमतदेवतामूर्त्तिर्विशेषान् कौर्त्तयन् आशीर्ब्धचक्रपं मङ्गलमाचरति येति—

अन्वयः—या स्रष्टुराद्यासृष्टिः, या विधिक्षुतं हविः वहति, याच होमौ, ये हे
कालं विधत्तः, श्रुतिविषयगुणा या विश्वं व्याप्य स्थिता । यां सर्व्वबीजप्रकृतिरिति
आहुः यथा प्राणिनः प्राणवन्तः, प्रत्यक्षाभिः ताभिः अष्टाभिः तनुभिः प्रपन्नः ईशः
वः अवतु । १

व्याख्या । या जलरूपा मूर्त्तिः स्रष्टुः जीवरूपेणानुप्रविश्य नामरूपे व्याकरवाणि
इतीच्छावशात् जगदिदं निर्मातुम् इच्छोः ईश्वरस्य, (न तु वेधसः तस्यजलस्रष्टेर-
बागुत्पत्तेः तथाचोक्तं मनुना—

सोऽभिध्याय शरीरात् स्वात् सिद्ध्यतिर्विविधाः प्रजाः ।

अप एव संसर्जादौ तामु बीजमवासृजत् ॥

तदण्डमभवदधैम सदृक्षाद्यसमप्रभम् ।

तस्मिन् जज्ञे स्वयं ब्रह्मा सर्व्वलोकपितामहः ॥)

आदौ भवा आद्या (आदिशब्दात् यत्) सृष्टिः, या वज्ररूपा तनुः विधिना
शास्त्रीदृष्टया रीत्या कृतम् देवोद्देशेन होमाग्नौ क्षितं हविः घृतादिकं होमोपकरणं
वहति इष्टान् देवान् प्रापयति इत्यर्थः ; या च होमौ यजमानरूपा मूर्त्तिः, ये हे
सूर्याचन्द्रमसौ मूर्त्तौ कालं दिनरात्रिविभागरूपं समयं आविर्भावतिरोभावाभ्यां
विधत्तः कुरुतः ; श्रूयते अनया इति श्रुतिः श्रवणं कर्त्तुं इति यावत् तस्याः विषयः
ज्ञेयः गुणः शब्दरूपी यस्याः सा श्रुतिविषयगुणा, शब्दगुणा या आकाशरूपा तनुः
विश्वं समयं जगदिदं व्याप्य आगृह्णाना इत्यर्थः स्थिता ; यैः पृथ्वीरूपां सर्व्वेषां बीजानां
प्रकृतिः आधारभूता इति आहुः वदन्ति विद्वांस इति शेषः, (निपातेन अभिहितत्वान्
प्रकृतिरित्यत्र न द्वितीया यथाह वामनः निपातेनाप्यभिहितेकार्त्तव्ये न द्वितीया
परिगणनस्य प्रायिकत्वात्) यथा वायुरूपया प्राणिनः जीवाः प्राणवन्तः, वायुरूपा
या मूर्त्तिः प्राणापानादिरूपेण भूतानां देहेषु चरन्ती जीवन्त्य निदानमित्यर्थः, ताभिः

প্রত্যক্ষাभिঃ; অস্তুরাদিभिঃ; ইন্দ্রিযৈঃ; জ্ঞেয়াभिঃ; অষ্টাभिঃ; তনুभिঃ; প্রপন্নঃ; অশ্বিতঃ; বৃশঃ; শিষঃ; বো যুশান্ অশ্বতু রশতু । ভূতাক্ষচন্দ্রযজ্ঞানঃ; ইতি অষ্টৌ যস্য প্রত্যক্ষাঃ; মূর্ত্তবঃ; স শিষৌ যুশাক মজ্জলং বিদধ্যাত্ । স্বম্বরাহতম্, তল্লক্ষণম্ স্বম্বের্যানাং তথৈব তিমুন্যিত্যুতা স্বম্বরা কৌন্তিতেয়ম্ ।

GRAMMAR — হীত্রী কুধাতোঃ; তচ্ স্থিয়াঙীপ্ । হ লট্, লুঙোতি; লুঙ, অঙ্কৌষীত, লিট্ লুঙাব, লুঙবাস্বমূব লুঙবামাস লুঙবাস্বকার.....শব্দ লুঙত্; ক: কৃত: ।

যথা প্রাণিনঃ; ইত্যত্র ধান্যেণ ধনবান্ ইতিবত্ অমিদি ততীয়া করণে বা ।

অশ্বম্ ইন্দ্রিয়ং প্রতিগতাঃ; ইতি প্রত্যক্ষাঃ । যদ্বা অশ্বীঃ, প্রাধান্যাত্ অশ্বোষাঙ্ ইন্দ্রিয়াণামুপলক্ষণমেতত, অমিমুখম্ ইতি প্রত্যক্ষম্ “প্রতিপরসমনুভ্যোঃস্ব” ইতি অব্যয়ীভাবসমাসে সমাসাত্: টচ্ তত্ আসামাসি ইতি প্রত্যক্ষা অশ্ম আদিভ্যঃ; অশ্ ইতি অশ্ । The word অশি when compounded with সম্, অশু, পর and প্রতি forms a compound base of the অব্যয়ীভাব kind, it admits of the augment টচ্ । প্রপন্নঃ; প্রপূর্বাৎ পদধাতোঃ; কৰ্ম্মণি ক্তাঃ; অশ্বিতঃ; উপলক্ষিতঃ; ইত্যর্থঃ; প্রাণিণ প্রপন্নশব্দস্য শ্রবণাগতত্বং (তুর্গতত্বম্) ইতি অর্থঃ; টপ্যতে । যথা—

“দেবি প্রপন্নাস্তিহরে প্রসীদ ।

মায়াময়নিরস্তায় প্রপন্নজনসেবিনে ।

শাধি মাং ত্বা প্রপন্নম্ ॥”

প দ, লুঙ্ অপাদি । Verbs which optionally admit of চিণ্ in লুঙ্ third person singular in the active voice, are কন, বুধ্ পূব, দীপ, প্যায় and তায় ।

বৃশ্ — বৃশধাতোঃ; হ্রস্বপদালক্ষণঃ; ক: ।

বৃশ্ লট্ বৃষ্টে লঙ্ বৃশিষ্ট; লিট্ বৃশাশ্বক্.....; শ্রানশ্ বৃশানঃ; ।

Change of voice.—প্রপদেণ বৃশীন যুযং অব্যব্ধম্ ।

যে মূর্ত্তি (অল) ঐশ্বরের প্রথম সৃষ্টি; বাহা (অগ্নি) শান্তিবিধানানুসারে প্রদত্ত ব্রতাদি বহন করে; যে মূর্ত্তি (যজমান) হোম সম্পাদন করে; যে মূর্ত্তিবয় (চলন্ত ও স্থায়ী) সময় বিধান করে; কর্ণেল্লিগ্রপ্রাচক্ষণ যে মূর্ত্তি (আকাশ) সমস্ত বিশ্ব ব্যাপিণী রূপিণী, (পতিভেদ) বাহাকে (পৃথিবী) সমস্ত বীজের মূলধার বলিয়া থাকে; বহ্মাত্রা (বাহু) জীবগণ জীবনবিশিষ্ট; সেই প্রত্যেক অষ্টমূর্ত্তিবিশিষ্ট শিব তোমার চিত্তকে ব্রজা করত ।

Let Isa (God) possessed of these eight forms perceptible by the senses ;—viz. water, the first work of the creator ; fire, that bears on high the clarified butter offered according to sacred injunctions ; the sacrificial priest ; the sun and the moon, the two, which regulate time ; ether, the property of which is the object of the sense of hearing, and which pervades the whole universe ; the earth, which is called the source of all essences ; and air by which all that is living lives :—let such Isa preserve you.

[नान्द्याः अन्ने अवसाने सूत्रधारः इदं प्रयोजितवान् इतः प्रकृति मया नाटक-
मुपादीयते इति कवेरभिप्रायः । अन्यथा प्रागुक्तश्लोके नान्दीलक्षणेभ्यः अनुपपत्तिः स्यात्]
-नान्दीलक्षणे यथा—

आशीर्वाचनसंयुक्ता नित्यं यच्चात् प्रयुज्यते ।

देवद्विजगृपादीनां तस्मात् नान्दीति संज्ञिता ॥

मङ्गल्यशङ्खचन्द्राजकीककैरवशंसिनी ।

पदीयुक्ता हादशभिरष्टभिर्वापदैवत ॥

पूर्वरङ्गस्य रङ्गद्वाराभिधानमङ्गमिति यदुक्तं तदेवाव नान्दीशब्देन लक्षितम् ।

सूत्रं नाटकस्य सूत्रं धरति यः सः सूत्रधारः धरतेः कर्मण्युष् ।

सूत्रधारः । [नेपथ्यस्य वेशरचनागृहस्य अभिमुखम् अवलीक्य] आर्य्ये स्वपत्नी-
सम्बोधनमेतत्, यदि नेपथ्यस्य विधानं करणं वेशरचना इत्यर्थः अवसितं समामं तर्हि
इतः अत्र स्थाने आगम्यतां भवत्येति शेषः ।

अवपूर्व्वात् सीधातोः क्तः अवसितः । सीधातोः लट् स्यति ; लिट् ससौ ; कृङ्
असात्, असासीत् ; घञ् सायः ; णिच् साययति ; ल्युट् (वा अनट्) सानम् ।

[प्रविश्य]

नटी । आर्य्यपुत्रेति स्वामिसम्बोधनम् ।

[नाट्योत्तरं पत्र]

सूत्रधारः । [नेपथ्योत्तरं निके दृष्टिपातं करिष्या] आर्य्ये, यदि वेशरचना समाप्त
इति पात्रे, तादा इति एवैदं निके एव ।

[प्रवेशं करिष्या]

नटी । आर्य्यपुत्र, एवै आर्य्य आदिगच्छि ।

[After the recitation of benediction].

The stage-manager [Looking towards the tiring room]—Lady, if you have finished dressing (yourself), come here.

[Entering]

The actress—Here I am, my husband.

सूत्रधारः । आर्य्ये, अभिरूपैः विहङ्गिः भूयिष्ठा बहुलं इयं परिषत् सभा । अत्र सभायां बह्वी विपश्चितः समुपस्थिताः । अद्य कालिदासेन यद्यत वस्तु यस्य तेन कालिदासोपनिबद्धविषयेण नवेन सद्यः प्रणीतेन, अभिज्ञानम् अभिज्ञानम् अभ्युपस्थापकं वस्तु, अत्र तु अङ्गुलीयकम्, तेन सत्यमूढपूर्वांसी मुनितनयेति श्रुता शकुन्तला, तामधिष्ठत्य प्रवृत्तं नाटकमिति अभिज्ञानशकुन्तलम्, “अधिष्ठत्य कृतेभ्यः” इति अण् लुप् आख्यायिकाभ्यः बहुलम् इति अणोलुक् नाटकमित्यनेन सह अभेदोपचारात् नपुंसकत्वम् । यदा अभिज्ञानरङ्गीता शकुन्तला अस्मिन् नाटके इति मध्यपदलोपिनि बहुव्रीहौ अभिज्ञानशकुन्तलमिति समस्तपदं अभिज्ञानं शकुन्तलायाः यत्र इति वा विग्रहः । लौवतात् ऋस्त्वल् ऋस्वी प्रातिपदिकस्य नपुंसके । अभिज्ञानशकुन्तलं नामधेय यस्य तेन नाटकेन अस्माभिरुपस्थातव्यम् । तस्य नाटकस्य अभिनयप्रदर्शनेन अत्र संसदि उपस्थितानां सामाजिकानां चेतांसि रक्षयितव्यानि इत्यर्थः । तस्मात् पात्रे पात्रे इति प्रतिपादं वीप्सार्थं अव्ययीभावः । यत्रः अधीयतां क्रियताम् । मर्त्ये एव कुशीलवाः यथा अप्रमत्ताः स्व' स्व' नियोगमनुतिष्ठन्ति तथा क्रियतामित्यर्थः । ननु अभिज्ञानशकुन्तलस्य नाटकेषु अन्तर्भावात् आख्यायिकासु तस्यानन्तर्भावः अतश्च “लुवाख्यायिकाभ्यो बहुलमिति” वार्तिकस्यानवकाशात् “अधिष्ठत्य कृतेभ्यः” इति सूत्रेण अणि कृते आद्यचो वृद्धौ अभिज्ञानशकुन्तलमिति पदं स्यात् इति चेत्तत्र ब्रूम. आख्यायिकाशब्दस्य प्रवृत्तिरालङ्कारिकधृतलक्षणसम्पन्ने गद्यकाव्यभेदे केवलं कृतेति न किन्तु तत्सदृशेषु प्रवन्धेष्वपि लज्जावकाशा इति वार्तिककृतोऽभिप्रायमुत्पश्यामः बहुवचनप्रयोगात् श्रीमद्दशमीचन्द्रतर्कवाचस्पत्योरपि तथाभिप्रेतत्वात् आख्यायिका—नद्यप्यप्रवन्धे इति तर्कवाचस्पतिः, शब्दचिन्तामणिश्च । “आख्यायिकाभ्यः” इत्यत्र वार्तिककारस्य विशेषाभिधित्सायाम् सत्याम् कथं विक्रमोर्ध्वशीति पदं सिध्यति । नात्र हन्वसमासः अभिप्रेतः “शिशुकन्दयमसभद्वन्द्वेन्द्रजननादिभ्यश्च” इति छप्रत्ययस्यादर्शनात् । अवापि विक्रमसङ्गता उर्ध्वशीति शाकपार्थिवादिवत् समासे वार्तिकसूत्रेण अणोलुकि अभेदोपचाराभावे विक्रमोर्ध्वशीति सङ्गता । आख्यायिकाशब्दस्य प्रवृत्तिराख्यायिकाभिप्रासु कथासु अपि दृष्टा, तत्र निदर्शनं कादम्बरौत्थलं विस्तरेण ।

अभिरूपयन्ति निरूपयन्ति तत्त्वं ये ते अभिरूपाः पण्डिताः चुरादिगणौयात्

रूपकतेः अच् तैः भूयिष्ठा । भूयोभूयसभूयिष्ठाः इति बहुवच्यत् । इष्टप्रत्ययेन भूयिष्ठ-
मिति सिद्धम् । इष्टस्य यिट् च इति इष्टस्य लीपः यिडागमश्च । चकारात्
वाह्यीभूरादेशः ।

परिषीदन्ति अत्र इति परिपूर्वात् सदृधातीरधिकरणे क्तिप् सदिरप्रतेः इति
उपसर्गस्याग्रिमिच्छात् परस्य सीदतेः षत्वम् ।

नाम एव इति नामधेयम् स्वार्थं धेयप्रत्ययः । भागरूपनामभ्यो धेयः ।

निर्जने तु अत्रेयस्यात् शकुन्तैः परिवारिता । शकुन्तल्विति नामास्त्राः कृतत्वापि
ततो मया । शकुन्तल्वत्पूर्वात् लातेः घञर्थे कः ततः स्त्रियामात् ।

नाटकं ख्यातवत् स्यात् पञ्चसन्धिसमन्वितम्

... ..
... ..

पञ्चादिका दशपराम्पराङ्काः परिकीर्तिताः

प्रख्यातवंशो राजर्षिर्धौरोदात्तः प्रतापवान्

दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायको मतः

एक एव भवेदङ्गी शृङ्गारो वीर एव वा

अङ्गमध्ये रसाः सर्वे कार्यनिर्वहणेऽद्भुतम्

चत्वारो पञ्च वा सुख्याः कार्यव्यापृतपूरुषाः

गोपुच्छायसमायन्तु वत्सनं तस्य कीर्तनम् ।

नाटयति इति नाटकम् चुरादिगणीयात् नट धातोः खल् वा णकः । नट धातु
नर्तने-लट्ठादिः । अभिनयोऽपि अस्य अर्थान्तरम् ।

Occidental scholars are of opinion that the Sanskrit drama
has developed out of dancing.

नृत्तधार । आर्या, এই সভায় অনেক পণ্ডিত উপস্থিত ; অদ্য অভিজ্ঞানশকুন্তল-
নামে নূতন নাটক, কালিদাস বাহ্যর বস্তুবৎগ্রহ করিয়াছেন, তাহা অভিনীত করিয়া
(ইহাঙ্গির) আরাধনা করিব । এই নিমিত্ত প্রত্যেক পাণ্ডাই যেন যত্ন করা হয় ।

Stage-manager.—This assembly (audience) is mainly of learned
men, we shall approach them (do them honour) with a new drama,
called Abhijnana Sakuntala (Sakuntala known by the ring), the
subject-matter of which has been put together (or composed) by
Kalidasa. Let, therefore, every actor and actress exert themselves

নটী । সুবিন্ধিতঃ সম্যক্ অনুষ্ঠিতঃ প্রযোজ্যঃ অভিনয়ঃ যেন তস্য ভাবঃ তন্না
তয়া প্রযোজ্যস্য সম্যগনুষ্ঠানাত্ ন কিসপি পরিহাস্যতে ; কাপি হানির্নভবিষ্যতি ;

কিমপি দৌষসৃষ্টং ন ভবিষ্যতি ইত্যর্থঃ । পরিহাস্যতে ইতি জহাতে: কর্মকর্তারি
লৃটিকৃপম্ ।

হা লট্ জহাতি শত্ জহত্, লিট্ জহৌ, লুঙ্ অহাসীত্, লীট্ হি—জহাহি
জহিহি জহীহি ; ক্ত: হীন: ।

সূত্রধার: । আর্থ্যে, মূতশ্বাসী অর্থ্যেতি কর্মধারয়: তং মূতার্থে সত্যমর্থং বস্তু
ইতি যাবত্ তুভ্যং কথয়ামি । যুক্তি আদাহতে মূতং প্রাণ্যতীতি সমে বিধু ইত্যমর: তে
ইত্যত্র ক্রিয়ায়হণমপিকর্তব্যমিতি চতুর্থী ।

আপরিতোষাদিতি—

বিদুষ্মন্ আ পরিতোষাত্ প্রয়োগবিজ্ঞানম্ সাধু ন মন্যে ; বলবদপি জিজ্ঞাসিতানাং
চেত: আত্মনি অপ্রত্যয়ম্ । ২

বিদুষা পণ্ডিতানাং আ পরিতোষাত্ আ চিত্তপ্রসাদনাত্ আড়ম্বিয়াদাভিবিধ্যো-
রিতি সমাসস্য বিভাষিতত্বাত্ ন সমাস: সমাসপক্ষে আপরিতোষম্ ইতি স্যাত্, প্রয়োগস্য
অভিনয়স্য বিজ্ঞানম্ নৈপুণ্যম্ সাধু সম্যক্ ন মন্যে । যাবত্ বিদ্বাংস: ন পরিতুণ্যন্তি
তাবদস্মাকমভিনয়: সম্যক্ সংবত ইতি ন মন্যে । অব হতুমুপন্যস্যতি । বলবত
অন্যন্তমপি জিজ্ঞাসিতানাং জনানাং চেত: মন: আত্মনি বিষয়ে অপ্রত্যয়ং নাস্তি প্রত্যয়:
বিশ্বাস: यस্য তত্ ; আত্মনি ন বিশ্বাসম্ । অতিবিদ্বাংস: অপি কে অধমিতি অপেরর্থ
স্বার্থ্যস্তেপি আত্মন: কলানৈপুণ্যাদৌ ন বিশ্বাসন্তি । অর্থাৎসরন্যাস: অলঙ্কার: ।

বিদে: শতৃব্জসু: বিদ্বস্ পক্ষে বিদত্ । In the case of the root বিদ (to
know) in the place of the present participle শত্, বসু is optionally
ordered.

N B This Sloka reminds the reader of the “Impartial
Spectator” of Adam Smith.

Change of voice.—প্রয়োগবিজ্ঞানম্ সাধু ন মন্যতে । চেতসা অপ্রত্যয়েন
ভূষতে ।

নটী । ত্বং যত্ বদসি তত্ তথা সত্যমিত্যর্থ: । ইদানীং ময়া যত্ কার্য্য
তদেব ভবানাদিশত্ ।

নটী । আপনি স্মরণকণে প্রাণগবিধান করিয়াছেন, কোন ত্রুটি বা হানি
হইবে না ।

সূত্রধার । আর্থে, তোমাকে সত্য কথা বলি । বতকণ পর্যান্ত পণ্ডিতগণের ত্রুটি না
হয়, ততকণ অভিনয়নৈপুণ্য উত্তম হইয়াছে বিবেচনা করি না (কারণ) অত্যন্ত শিক্ষিত
ব্যক্তিগণেরও চিত্ত নিজের উপরি বিশ্বাস (নির্ভর) করিতে পারে না ।

নটী । ইহা সত্য । ইহার পর আমাকে কি করিতে হইবে আদেশ করুন ।

Actress.—Sir, owing to your judicious management of the performance nothing will be defective.

Stage-Manager.—Lady, I will tell you the true state of things. I deem no skill in acting perfect till the learned are satisfied. The mind of even those that are vastly and deeply read has little confidence in itself.

Actress.—It is just so And now please order what I shall have to do next.

স্বচর:।। অস্যা: পরিষদ: সংসদ: সভায়া ইতি যাবত, সমবেতানাং সামা-
জিকানামমিত্যর্থ: শ্রুতে: কার্যস্য প্রসাদনত: রক্ষনাৎ (পশ্চম্যা: তংসিল্) অন্যত্ কিং
করণীয়মস্মীতি শিথ:। ন কিমপি ইতি তাৎপর্যম্। অন্যাদিতরশ্চ ইতি পশ্চমী।
সীতেন সামাজিকানাং শ্রীতরক্ষনমেব তে করণীয়ং নান্যত্ কিমপি। তত্ তস্মাত্
হৈতৌ: অশিরং প্রবৃত্ত:। তং, অত্যন্তসংযোগবাসিন্যা দ্বিতীয়য়া সহ সমাস:। অতএব
উপভোগস্য ক্ষম: তং; উপভোগযোগ্যম্, সৌক্, ইত্যমিত্যর্থ: যৌগসময়ং যৌগশ্চ অধিকৃত্য
আশ্রিত্য গীতাত্ম শ্রুতং কচ্ছিদুপাদায় ভারতৌ ব্রতীমাশ্রিত্য ইত্যুক্তি: শ্রুতয়চ্ছম্।
গায়তেভাবি লোট্। সম্প্রতি, হি অথ অবধারণে, হি হৈতাবধারণে ইত্যমর:।

সুভগেতি। অস্মদ্যৈ ন কিমপি পরিবর্তনম্। ৩

সুভগ: সুখোৎপাদক: সলিলেযু জলাশয়েযু অবগাহ: অবগাহনং জ্ঞানমিতি যাবত্
যেযু তে সুভগসলিলাবগাহ:। য়েযু-দিবসেযু জলাশয়ে নিমজ্জনং তাপোপশমনাত্ অতীত-
প্রীতিকরম্ ইত্যর্থ:। পাটলসংসর্গসুরভিবনবাস:। য়েযু দিবসেযু ত্রিকসিতানাং পাটলমুখ্যাণাং
বনবাসী য়েযু তে পাটলসংসর্গসুরভিবনবাস:, য়েযু দিবসেযু ত্রিকসিতানাং পাটলমুখ্যাণাং
পরাগৈ: শ্রীভগবত্যা: বায়বী বহন্তি ইত্যর্থ:। প্রকৃষ্টা ক্রায়া অনাতপী য়েযু স্থানেযু
তানি প্রচ্ছাদয়ানি তরুতলানি ইত্যর্থ: তেযু সুলভা অক্লান্তে লভ্যা নিদ্রা স্বাপৌ য়েযু
তে; য়েযু দিবসেযু ক্রায়াসুভগে তরুতলে শয়ানস্য নিদ্রা স্বয়মেব আপততি ইত্যর্থ:—
বৃহদশ: দিবস:। যৌগশ্চবাসরা: পরিণামে অবসানে রমণীয়া: মনোহরা:। সূর্য্যে
অশাচলীম্বে তাপসংলয়াত্ পশ্চিমসমীরণসঙ্গাবাশ শৃচৌ মনসি মদ্রান্ প্রমোদী
জায়তে। স্বभावोक्तिरलङ्कार:।। स्वभावोक्तिरसीचाक यथावद्वस्तुवर्णनम्।

Change of voice.—সুভগসলিলাবগাহৈ: পাটলসংসর্গসুরভিবনবাসৈ: প্রচ্ছাদ-
সুভগমিত্রৈ: দিবসৈ: পরিণামরমণীয়ে: ভূয়তে।

পূজ। এই সভার (সভাহ লোকের) অবগাহন তিল আর কি? অতএব সম্প্রতি
আরও, উপভোগের বোণা এই গীত সময় অবলম্বন করিয়া গান কর। এক্ষণে গীত-
কালের দিবসে, জলে অবগাহন অতীত শ্রীতিকর, পাটলমুখের সংসর্গে বনসীরণ

সুৰভি, হাঁহালকৃত এবেশে নিজা অনাগ্রাসে আবিৰূত হয়। এবং দিবসের শেষভাগে
রমণীয়।

Stage-Manager.—What else than pleasing the ear of this assembly ? Sing, therefore, taking this summer season, that has but recently commenced and (therefore) enjoyable, as your theme. Now—

The days,—when agreeable are baths in water, when the gentle sylvan wind in contact with Patala flowers becomes sweet-scented ; and when in the gentle shade sleep is easily obtained,—such days are beautiful at the close.

নটী। তথা। যত্ ভবানাঙ্ক তত্ করীমীল্যর্থঃ [গায়তি]

দয়মানাঃ সদয়াঃ প্রমদাঃ নার্যঃ ভ্রমরৈঃ ষট্পদৈঃ ঈষৎ ঈষৎ চুম্বিতানি সৃষ্টানি,
কুসুমানাং অতিপেলবতয়া ভ্রমরভারসঙ্কলাচ্চমলাদিত্যিভাবঃ, সুকুমারাঃ অতিকীমল্যঃ
কৈশরাণাং কিস্কল্কানাং শিখাঃ অযভাগাঃ যৈষাং তানি, শিরীষাখ্যাণি কুসুমানি
অবতংসয়ন্তি, কর্ণভূষণানি কুর্ন্তন্তি। অবতংসশব্দঃ কর্ণভূষণে রুদঃ। অবতংসং
কুর্ন্তন্তি ইতি অবতংসশব্দাৎ ণিচ্ ততী লটিরূপম্ ঈষদীষদিত্যত্র “প্রকারে গুণবচনস্য”
ইতি হির্ভাবঃ যদ্বা নিত্যবীক্ষয়ীরিতি নিত্যার্থং হিহুক্তিঃ। অব্যয়মিদং ক্রিয়াবিশেষণং।
Cf. “সদ্যাললূনপল্লবাঃ” কুমারসম্ভবম্। ৷

নটী। যাঁহা বলিলেন তাহা যথার্থ। [গান করিতে লাগিলেন] প্রমদাগণ সদয়-
ভাব (ধীরে ধীরে), ভ্রমরগণ কর্তৃক ঐষৎ ঐষৎ, কোমল কেশরাগ্রবিশিষ্টে, শিরীষপুষ্প-
গুলি কর্ণভূষণরূপে ব্যবহার করিতেছে।

Actress.—Quite so. [*sings*]. Ruthful women are making with kind and gentle care ear-rings of Sirish flowers of soft and delicate filaments, slightly kissed by the bees.

সুপ্রধারঃ।। সার্থ্যে সাধু সুন্দরং মনীষরমিতি যাবত্ গীতম্। অস্মি ইতি
আস্বর্ত্যে অব্যয়ম্। সর্ব্বতো রক্তঃ সর্ব্বংএব রক্তস্থিতঃ প্রেমকঃ জনঃ রাজেশ গীতস্য
নাধুর্থেণ বদ্ধা মন্যতা আক্লষ্টা ইতি যাবত্ চিত্তস্য দ্রুতিঃ यस্য সঃ গীতাপেক্ষতচেতাঃ
আলিঙ্খিতঃ চিত্তার্পিত ইব আস্তে। গীতশ্রবণেন তন্ময়চিত্তঃ নিশ্চন্দঃ চিত্তলিঙ্খিত
ইব স্রীহৃদবর্গঃ। তদিদানীং কতমত্ প্রকরণং প্রস্রাব বিষয়ং বস্তু ইতি যাবত্ আশ্রিত্য
অবলম্ব্য এনং সামাজিকবর্গম্ আরাধয়ামঃ তোষয়ামঃ।

“ঘঞ্জি স্ব ভাবকরণ্যোঃ” ইতি রক্তে নলীপাত্ রাগ ইতি পদং সিদ্ধম্। রম্যতি
অস্মিন্ ইতি অধিকরণে ঘঞ্জি নলীপাভাবাত্ রক্তঃ। The n of রমজ্ is
elided before ঘঞ্জ in ভাব and করণ বাচ্যে।

सर्वतः इति प्रथमायाः तस् इतराभ्योऽपि दृश्यते इति सार्वविभक्तिकः तसिः ।
The suffix तसि is seen used in other विभक्तिस than the fifth.

वा वङ्गनां आतिपरिप्रश्रे इति किम्शब्दात् उतमश्च—अदुडतरादिभ्यः इति
नपुंसके अदुडादेशः । प्रकरणशब्देनेह नाटकादीनामन्यतमो भेदो न विवक्षितः,
तल्लक्षणाशुपपत्तेः ; उक्तञ्च, भवेत् प्रकरणे वृत्तं लौकिकं कविकल्पितम् । शङ्करोऽङ्गी
नायकस्तु विप्रोऽन्वाद्योऽथवावणिकः ।

इदमोऽन्वादेशे द्वितीयायां एनादेशः ।

शृज । आर्यो, शृम्भर गानं करिग्राह । शृम्भर मां गानं करिग्राह गीतमाधुर्यं आकृष्टेच्छि
हृष्टेण छिन्नलिङ्गितेन शृम्भर ग्राह्याह्वेन । एकमेव कोन प्रकरणं अवलम्बनं करिग्रा
देशेनैव आश्रयना करि ?

Stage-manager.—Lady, beautifully sung ! The audience are
(motionless) as statues, their souls being rivetted by the sweetness
of the strain. Now what subject shall we choose that we may
please them ?

ननु प्रागेव भवद्गिरादिष्टम्, अभिज्ञानशकुन्तलस्य नाटकस्य अभिनयः क्रियतामिति ।
मिश्रशब्दः नाटकादौ माननीयेषु प्रयुज्यते, अत्र गौरवे बहुवचनम् ननु शब्दोऽत्र
वाक्यारम्भे, “वाक्यारम्भेऽप्यनुनयामन्त्रणानुज्ञयोरपीति” हैमः ।

सूत्रधारः । आर्यो सस्यक् सुष्ठु अनुवीक्षितः स्मारितः अस्मि । सर्व्वं मया
विष्कृतं । कुतः यतः तवेति । अन्वयः—

हारिणा तव गीतरागेण, अतिरंहसा सारङ्गेण एष राजा दुष्यन्तः इव प्रसभं
हृतः अस्मि ।

हरति चिन्तमिति हारी यद्वादित्वात् णिनिः तेन मनोहरेण तव गीतस्य रागेण
माधुर्येण, अतिशयित रङ्गः वेगो यस्य तेन अतिरंहसा वेगवता सारङ्गेण
एष राजा दुष्यन्तः इव, अहं प्रसभं वलात्कारेण हतोऽस्मि, आकृतः भवामि ।
सर्व्वात्मना तव गीतमाकर्णयन्नहं अन्यत् सर्व्वं विष्कृतवानस्मि इत्यर्थः ।
उपमालङ्कारः ।

Change of voice.—हृतेन मया भूयते एतेन राज्ञा दुष्यन्तेनेव ।

प्रसभमिति क्रियाविशेषणम् ।

निष्क्रान्ताश्च निष्क्रान्तश्च इति निष्क्रान्तौ पुमान् स्त्रिया इति पुंलिङ्गैकशेषः ।

In compound noun bases of the एकशेष kind, the masculine
gender remains ; and the feminine is elided.

প্রসাবনা—লক্ষ্যম্—

নটী বিদূষকৌবাপি পারিপার্শ্বিক এব বা
স্বধারেণ সঙ্ঘিতা: সঁলাপং যব কুর্ন্তে ।
শিবৈব্যাক্যৈ: স্বকার্য্যলৈ: প্রসুতাস্চিপিমির্শ্বিয:
স্বাসুখং তনু বিপ্রয়ং নান্মা প্রসাবনাপি সা” ।

অব অবলগিতাখ্য: প্রসাবনামেদ: প্রযুক্ত:, লক্ষ্যম্—

যবৈকবসমাবেশাৎ কাৰ্য্যমন্যত্ প্রসাহ্যতে ।

প্রয়োগে স্বলুতজ্জয়ং নান্মাবলগিতং বুধৈ: ॥

নটী । কেন, আপনি প্রথমেইত আদেশ করিয়াছেন যে অভিজ্ঞানশকুন্তল নামক অপূর্ণ নাটক অভিনয়ের জন্য অধিকৃত হউক ।

সুভদ্রা । আর্থে ভাল মনে করিয়া দিয়াছ । এই মুহূর্তে আমি ভুলিয়া গিয়াছিলাম, কারণ অতি বেগবান্ এই সারঙ্গ রাজা দুষ্যন্তকে যেমন আকৃষ্ট করিয়া লইয়া বাইতেছে, আমিও সেইরূপ তোমার গীতমাধুর্য্যে আকৃষ্ট হইয়াছিলাম ।

[উভয়ে নিষ্ক্রান্ত]

প্রস্তাবনা ।

Actress.—Why? your honour has at first ordered that the new drama called Abhijnana Sakuntala should be appointed as the subject of our performance.

Stage-manager.—Lady, I have been rightly reminded! This moment I forgot it. For, I have been carried away (by force as it were) by the transporting melody of your song; as the king Dushyanta is allured by the fast-running antelope. [*Exeunt.*]

Prologue.

প্রথম: অঙ্ক: ।

[তত ইতি চাপং ধনু: শরং বাণঞ্চ হস্তেন প্রাদায় সৃগমনুসরন্ রাজা রথেন প্রবিপ্রতি তস্য সারথিষ] ।

সূত: । [রাজানং সৃগঞ্চ হৃষ্টা] আয়ু: প্রশস্তং বিদ্যতে यस্য স আয়ুধান্ তত্ সম্বোধনে, “আয়ুধান্ রথিনং সূত:” ইতি নিযমাৎ ।

কণ্ঠসারী—ইতি, অন্বয়:—

কণ্ঠসারী অধিষ্ঠাকার্মুকে তথি চ চতু: দদত্ অহং সৃগানুসারিণং সাচাত্ পিনাকিনমিব পশ্যামি । ৬

কণ্ঠ: চ সার: শবল: বিবিধবর্ষসেতি কণ্ঠসার: বর্ষা বর্ষেনেতি সমাস: তস্মিন্ ক্রমে অধিষ্টা জ্যা যেন তত্ অথবা জ্যাম্ অধিগতং ইতি অধিষ্ঠ্যম্ পারোপিতসৌম্বীকং

कर्मणे युद्धाय इत्यर्थः प्रभवति यत् तत् कर्मणः धनुः (कर्मणः लक्षणम्)
सस्य तस्मिन् अधिन्यक्तार्मुके त्वयि च चक्षुः ददत् नाभ्यस्तान् शत्रुर्नुमः ; अपर्ययन् अहं
त्वां मृगस्त्रेमं विलोकयन् इत्यर्थः, मृगं मृगरूपधारिण क्रतुमित्यर्थः, अनुसरति यस्मिन्
साक्षात् मूर्तिमत्तं पिनाकीऽजगवं धनुः स विद्यते यस्य तं पिनाकिनम् शिवम् इव
पश्यामि । अथ उत्प्रेक्षालङ्कारः । दक्षाध्वरे हन्तुमुद्यतं पिनाकिनं दृष्ट्वा क्रतुर्मृग-
रूपमास्थाय पलायमानः शिवेनानुसन्ने इति पुराणवार्त्ता ।

साक्षात् इति शब्दः अव्ययम् पिनाकिनमिति पदं विशिनष्टि । मृगमनुसरति इति
सरते णिनिः । स लट् ससार ; लुङ् असरत् असर्षीत् ।

Change of voice.—ददता मृगानुसारी साक्षात् दृश्यते इव पिनाकी ।

[तांहां पर रपाकट बाका छुवायु मगर वयु हण्डे मृगेर अनुसरण करतः आवेण
करिलेन, नारणिणु आवेण करिल] ।

सूत्र । [बाका एवः मृगके अवलोकन करिवा] आनुमन् ।

कृष्णसार मृगं सङ्गवाणामनधारी आपनि एहै उड्येर अति दृष्टिपाठ करिवा आनि
बेन मृगानुसारी मूर्तिमान् पिनाकीके अवलोकन करितेछि ।

[*Then enter chasing an antelope, king Dushyanta with a bow and arrow in hand, in a chariot, and his charioteer*]

Charioteer. [*Looking at the king and the deer*]. Long-lived Prince, casting my eye on you whose bow is strung, and on the dark-spotted deer, I see, as it were, the God Pinaki—(having the Pihaka—the name of Siva's bow) in bodily form, chasing the deer-

राजा । हे मारथे वयमनेन मृगेण दूर विप्रकृष्टमध्वानम् इत्यर्थः गीताभयं
पुनरधुना अपि—श्रीवेति अन्वयः ।

अनुपतति स्यन्दने श्रीवाभङ्गाभिराम मुहुः दत्तदृष्टि शरपतनभयात् भूयसा पश्चा
द्धेन पूर्वकायम् प्रविष्टः शमविवृतमुखमंशिभिः अर्द्धावलीढैः दर्भैः कीर्णवर्माभ्यम्
उद्ग्रस्यतत्वात् वियति बहुतरम् उर्ध्वं स्तोकं प्रधाति । पश्य । ७

अनुपतति पश्चात् धावति स्यन्दने रथे श्रीवाधाः कन्धरायाः भङ्गेन परावर्त्तनेन
अभिरामं मनोहरं यथा तथा मुहुः वारं वारं दत्ता न्यस्ता दृष्टिः लोचनं येन सः,
क्रियति दूरे रथो वर्त्तते इत्याशयेन असङ्गतं परिहृत्य विलोकयन् इत्यर्थः शरस्य
बाणस्य पतनात् भय तस्मात् हेतोः भूयसा बहुतरेण अपरः अर्द्धः शरीरस्य अंशः इति
पश्चाद्धः (अपरस्य पश्चादेशः वक्तव्यः) यद्वा पश्चात् अर्द्धः इति पश्चाद्धः पृथीदरादित्वात्
साधुः । तेन पश्चाद्धेन पश्चाद्भागेन, पूर्वं कायस्य इति पूर्वकायः (एकदेशिसमासः
“परवज्जिह्वं वन्दतत्पुरुषयो” रिति पुल्लिङ्गता) तं प्रविष्टः, अस्मिन्नेवांशे शरः पति-

অতি ইতি। ভয়েন সমুচ্চিতপশাঙ্গাঃ ইত্যর্থঃ ; যমেণ বেগেণ গমনজন্যক্লেশেণ বিবৃতং
 ব্যাচ্যং মুখং আননং তস্মাৎ ভ্রংশিভিঃ গলিতৈরিত্যর্থঃ অর্জং যথা তথা অবলীড়াঃ
 চ্ছবিতাঃ তৈঃ দর্শনৈঃ কুশৈঃ কৌশলৈঃ ব্যাচ্যং বর্জং মার্গঃ যেন यस্য বা তথ্যোক্তাঃ অর্জং স্রগঃ
 উদয়ং ভ্রুতং যস্য তস্য ভাবঃ উদয়ভ্রুতত্বং তস্মাৎ বিয়তি আকাশে বহুতরম্ উল্লীড়া
 পৃথিব্যা তু লীকম্ অলপমেব প্রযাতি, পশ্য বিলীকয়। প্রায়শঃ অত্যুক্ততলক্ষ্যেণ
 গমনাত্ আকাশে এব বহুচরণং গচ্ছতি, পৃথিব্যা তু অলপচরণমেবেতি ২। ১।

‘যয়মিত্যব অক্ষদৌ দ্বয়োরিতি বহুবচনম্।

বিপূর্বাৎ যমেঃ ক্রিপ্ বিয়ত্। অপরঃ অর্জ ইতি বিয়ছে অপরস্য পশ্যাদেশঃ ; অব
 করণে তৃতীয়া। চিনিতে: ঘञि कायशब्दोनिष्पन्नः निवासचितिशरीरोपसमा-
 धानेषु आदेश कः। उपसमाधानं राशीकरणम्। अवपूर्वात् लिङधातोः क्तः
 अवलीढः लिङ लट् लेटि, लङ् अलिट्, लिट् लिलिङ, लुङ् अलिङत्, अलिङत्,
 अलीढ। यङ लिलिङ्यते।

সন্দ্বাতি: ভীবাডিকাত্ আত্মনেপদিন: কর্ণরি যুচ্ (অনীবা) স্যন্দন: চলন-
 শব্দার্থাদকর্মকাদ্ যুচ্। অয়মিত্যব কথম্ প্রথমা বিমুক্তি:, পশ্যেত্যস্য কর্মত্বং কথং
 নাপ্রোতি ইতি বিতর্কে “অপাদানসম্প্রদানকরণাধারকর্মণা কর্তৃশাস্ত্রান্যসন্দেহে
 পরমেকং প্রবর্ত্তে” ইতি বচনাত্ কর্তৃত্বম্। যদা ইতি শব্দস্য অধ্যাহারিণ সর্বমব-
 দাতম্। Where there arises any doubt as to what case should be
 used, that which follows has the prior claim. Mark the order.

Change of voice.—দত্তদৃষ্টিনা...প্রবিষ্টেন...কৌশলবর্জনা...প্রযাযতে।

তদেষ স্রগঃ কথম্ অনুপততঃ পশ্যাৎ প্রাবতঃ এব মে প্রযজ্ঞেণ আয়াসেণ প্রেক্ষণীয়ঃ
 দর্শনীয়ঃ সংরক্তঃ জাতঃ কথ মে দূরবর্তী ভূতঃ ইত্যর্থঃ। মে ইত্যব কৃত্যনাং কর্ণরি
 বা ইতি ষটী।

রাজা। সারথি, আমরা এই যুগকর্জুক বহু দূরে আনৌত হইয়াছি। এই যুগ এখনও
 পশ্চাৎ রাখিত রথে বারংবার জীনা ফিরাইয়া সুল্লরভাব দৃষ্টি নিক্ষেপ করিতেছে।
 বাণপতন ভয়ে ইহার পশ্চাদভাগের অধিকাংশ শরীরের পূর্বার্ধে যেন অবিষ্ট হইয়াছে।
 ক্রুত গমনকক্ষ্য পরিশ্রমবশতঃ উন্মুক্ত আনন হইতে পতিত, অর্জ চর্কিত কুশ দ্বারা ইহার
 পথ আকীর্ণ হইয়াছে; এবং দেখ অতি উৎকট লক্ষ্য দিয়া গমন করাতো এ অধিকক্ষণ
 শূন্যে গমন করিতেছে, ভূপৃষ্ঠে অতি অল্পক্ষণ যাইতেছে।

আমি ইহার পশ্চাৎ অনুসরণ করিলেও ইহাকে দেখিবার জন্য আমাকে কেন আরাম
 বা যত্ন করিতে হইতেছে। (অর্থাৎ আমি অনুসরণ করিলেও, এ আমা হইতে এত দূরে
 কিল্লগে গমন করিল) ?

King.—Charioteer, this antelope has drawn us far, (brought us

to a great distance.) Even now at the pursuing car he repeatedly casts his glance gracefully by bending the neck ; and, in fear of the fall of the arrow, has entered, as it were, with the hinder part of his body into the forepart. His path is strewn with half-chewed kusagrass falling from his mouth gasping on account of labour. And, behold ! by reason of high leaps he treads greatly on the sky and very little on the earth.

Pursuing though I am, how has he become hardly visible ? (that is to say, he has to be seen with effort or difficulty).

সূতঃ । আয়ুশ্চ ন ভূমিঃ উদ্ভাতিনী, অয়ং ভূমিভাগঃ কচিদুন্নতঃ কচিদবনতঃ ।
 উত্পূৰ্ব্বাৎ হৃদ্যৈঃ সন্মুখং উদ্ভাতিঃ, তস্যঃ সত্যর্থীং ইতি । অতএব বেগেন গমনস্বাস-
 কারত্বাৎ ময়া রক্ষসীনাং প্রহাৰাণাং (কিরণপ্রহাৰী রক্ষসী ইত্যমরঃ) সযমনাত্
 আকর্ষণাত্ রথস্য বেগঃ রথঃ সন্দীকৃতঃ লঘুকৃতঃ । তেন চ হেতুনা সৃগীড়্যং বিপ্রকৃষ্টম্
 অন্তরং যস্য সঃ বিপ্রকৃষ্টান্তরং সংহতঃ । অস্য সৃগস্য ভবতী ব্যবধানং অতিমহত্
 সংহতম্ । সৃগীড়্যমতিদূরং প্রায়াৎ ইত্যর্থঃ । সম্ভ্রতি ইদানীং সমে উদ্ধাতরহিতে দেশে
 বসন্তে যস্যস্য তব অয়ং দুরাসদঃ দুর্লভঃ ন ভবিষ্যতি । দুৰ্পূৰ্ব্বাৎ আঙপূৰ্ব্বাচ্চ
 সীদতে কৰ্ম্মণি খলু ন খলুথানামিতি ষষ্ঠীনিষেধাত্ অথ শ্রেষষ্ঠী ।

রাজা । তেন তস্মাত্ হেতুঃ অমীষকঃ রক্ষসঃ মুচ্যন্তাম্ । শ্রিখিলীকিয়ন্তাম্ ।
 ভূয়োপি রথস্য বেগং কদৈয় ইত্যর্থঃ । অমীষুঃ প্রহাৰে রক্ষসী ইতি মেদিন্যমরৌ । অমি-
 পূৰ্ব্বাৎ ইচ্ছা ধাতৌ কুঃ । মুচ্যতে কৰ্ম্মণি অনুজ্ঞায়াং লোট্ ।

সূত । আবুশ্চন, এই ভূভাগ উন্নতাবনত এইকন্তু রশ্মি টানিয়া রথের বেগ মন্দ
 করিয়াছে ; সেই নিমিত্তই এই যুগ অতি দূরবর্তী হইয়াছে । এক্ষণে সমতলপ্রদেশবর্তী
 আপনাত্তর পক্ষে এ দুর্লভ হইবে না ।

রাজা । তবে রশ্মি ছাড়িয়া দাও ।

Charioteer.—Long-lived prince, the ground here is "up and down"; I have, therefore, drawing in the reins checked the speed of the car. Hence the distance of the deer (from us) has become very great. Now that you are passing over level ground, it will not be difficult to overtake him.

King.—Slacken, then, the reins.

সূতঃ । [রথস্য বেগং নিকৃপ্য লঘয়িত্বা]
 মুক্তোহু ইতি—অন্বয়ঃ—

रश्मिषु मुक्तेषु निरायतपूर्वकायाः निष्कम्पचामरशिखाः निभृतीर्द्वकर्णः,
आत्मीकृतैः रजोभिरपि अलङ्घनीयाः, अमौ रथ्याः स्रगजवाचमया इव धावन्ति ।

रश्मिषु प्रयच्छेय मुक्तेषु शिथिलीकृतेषु सत्सु, यस्य च भावेन भावलक्षणमिति
सप्तमौ, निःशेषेण आयताः विस्तारिताः पूर्वकायाः पूर्व्यं कायस्य इति विग्रहे पूर्व्य-
कायः (“पूर्वापराधरोत्तरमेकदेशिनैकाधिकारयो” इति एकदेशिना सह सत्सुपुष्पः,
षष्ठौसमासापवादः) येषां ते निरायतपूर्वकायाः निष्कम्पाः स्थिराः चामराणां
(चमरशब्दात् अण्) चमराख्याणां स्रगविशेषाणां पुच्छलोमभिर्निर्मितानां व्यजन
भेदानां, भूषणार्थम् अश्वानां शिरसि वज्रानां, शिखाः अयाणि येषां ते तादृशाः निभृती
निष्पन्दी जडौ उन्नमितौ कर्णौ येषां ते तथोक्ताः आत्मीभिः खैः उद्धतानि उत्क्षिप्तानि
तैः आत्मीकृतैः स्वरुतौत्क्षिप्तैः रजोभिः पाशुभिः अपि अलङ्घनीयाः, अनतिक्रमणीयाः
तेषामपि पूर्व्यगाभिः अमौ रथं वहन्ति इति रथशब्दात् यत् तद् वहति रथयुगप्रासङ्गम्
(स्त्रियान्तु प्रशस्ती राजमार्गः) रथ्याः वाह्याः स्रगस्य पलायमानस्य हरिणस्य जवस्य वेगस्य
अवमया इव, सीदुःमशक्ततया इव इति हेतुत्वेन धावन्ति । स्वभावोक्तिरियम् ।

Change of voice.—निरायतपूर्वकायैः निष्कम्पचामरशिखैः निभृतीर्द्वकर्णैः
...अलङ्घनीयैः अमौभिः रथ्यैः धाव्यते ।

श्रुत । आशुशब्दं यैरूप आदेशं करेन [रथवेगं निरूपणं करिष्या] आशुशब्दं, देखून,
देखून—

रश्मि शिथिल करिष्या नेत्रयोर, निष्कलचांमरशिख, निष्पन्दोन्नतकर्ण, शीघ्र श्रुतोरङ्गिष्ठ
धूलिषु बाह्याधिके वज्रं करिते पारितेहे न। अद्भुत, निष्कलशृङ्गकार, এই অধগণ
মুগের বেগে গমন সন্ধ্য করিতে না পারিগাউ যেন ধাবিত হইতেছে ।

Charioteer—What the long-lived king orders (I obey). [*Mark-
ing the speed of the car*] Long-lived prince, behold !

The reins being loosened, the steeds, with the forepart of their
body outstretched, with motionless plumes (made of the bushy tail
of chamara) on their head, and with still and erect ears, unsur-
passed even by the dust raised by themselves, run, as if, jealous
of the speed of the antelope.

राजा । सद्यं भ्रुवमित्यर्थः उत्प्रेक्षाद्योतकमिदम् ; वाजिनः मदीयाः अश्वः
हरितः सूर्याश्वान् हरौन् इन्द्राश्वान् च अतीत्य अतिक्रम्य, रंहसा न्यक्कृत्य, वर्तन्ते ।
तेभ्योऽपि वेगवत्तरा इत्यर्थः । अतिद्रुतं धावन्तीति भावः । हरति तमः स्वभासा
इति हरित् इति यास्कः “हृस्वरुहयुषिभ्य इति” हृधातोः शीघ्रादिकः इति ।

N. B.—Professor Max Muller is of opinion that the word

हरित् is derived from a root हृ, which is not in use now, but traces of which can still be found in words like हृषि and हृत &c. The root हृ has succumbed to ह। The हरित्स correspond to the Greek *charites*. Literally the word हरित् means the shining ; hence apart from mythology it means the rays of the sun. (रसहरणशैलाः सूर्यरश्मयः इति सायणः But in the language of mythology it means the seven horses of the sun (the seven rays).

तथाहि यदिति—

यत् आलीके स्र्ज्य तत् स्र्जसा विपुलतां व्रजति, यत् अन्तः विच्छिन्नं तत् कृत-सम्मानमिव भवति, यत् प्रकृत्या वक्रं तदपि नयनयोः समरेखं, रथजवात् (इति स्र्ज्येणान्वयः) किञ्चित् क्षणमपि मम पार्श्वे न न च दूरे । —

यत् वस्तु आलीकेदर्शनविषये स्र्ज्यं कृशं दूरत्वात् इति भावः तत् वस्तु स्र्जसा हठात् विपुलतां स्थूलत्वं व्रजति प्राप्नोति ; दवीयस्त्वात् यदिदानौमपि कृशं लक्ष्यते अतिमहता रथरथेण क्षणेनैव निकटोपगमात् तत् विपुलं दृश्यते । यच्च अन्तः मध्ये विच्छिन्नं विभक्तं पदार्थान्तरेण व्यवहितत्वादिति भावः, तत् कृतं सम्मानं संयोगः मिलनमिति यावत् यस्य तत् कृतसम्मानम् इव अविभक्तमिव भवति, अतिवेगेन गमनात् उभयप्रान्तयोः युगपदेव दृशनादिति भावः । यच्च प्रकृत्या स्वभावेन वक्रं कुटिलं भ्रष्टमिति यावत् तदपि नयनयोः स्र्ज्योः समं तुल्या रेखा यस्य तत् समरेखं क्षणं प्रतीयते । रथस्य जवात् वेगात् किञ्चित् वस्तु क्षणं मुहूर्तमपि मम पार्श्वे न तिष्ठति नापि दूरे वर्तते । यत् पार्श्वे स्थितं तत् दूरं व्रजति, यच्च दूर-स्थितं तत् समीपमायाति । अनुबोधिः भट्टी—

“अथ पुरुषवधोगान्नेदयदूरसंस्थम्
दवयदतिरयेष्य प्राप्तमुब्बीवभागम् ।”

Change of voice. — येन स्र्ज्येण तेन विपुलता व्रज्यते । येन अन्तर्विच्छिन्ने च तेन कृतसम्मानेन भूयते इति शेषः ।

सूत सारथे एनं स्र्ज्यं व्यापाद्यमानं मया निहन्त्यमानं पश्य वाणपथवर्त्ती अयं क्षणे-
नैव मया हन्यते इत्यर्थः ।

व्यापाद्यमानः — व्याङ्पूर्वात् गत्यन्तात् पदधातोः शानच् कर्मणि ।

[शरस्य वाणस्य सम्मानं संयोगं नाटयति अभिनयति]

राजा । मत्ता मत्ताइ आवात्र अक्षयन वेगेन शूरा उ हेल्लेन अक्षयनके उ अडिक्क
अत्रिनाहे । आत्रन—

যাহা দেখিতে মূল্য তাহা রপের বেগহেতু বিপুলতা প্রাপ্ত হইতেছে, যাহা মধ্য-
বিভক্ত তাহা পুনঃ সংমিলিত হইতেছে ; যতাবতঃ যাহা বজ্র তাহা ঝঙ্ক বা সমরেখ বোধ
হইতেছে ; এবং কোন বস্তুই মুহূর্তের ক্ষণ্ত আমার পার্শ্বে থাকিতেছে না, বা দূরে
রহিতেছে না। সারথি দেখ, আমি ইহাকে ব্যাপাদন করি। [ধনুকে বাণ যোজনানর
অভিনয় করিলেন]।

King.—In sooth, the horses (seem to) outstrip the coursers of
the Sun and Indra.

For,—what to the view appeared minute suddenly assumes
magnitude What was severed in the middle (obstructed), seems
to be joined together. What is really crooked appears straight to
the eye. And because of the speed of the chariot, nothing is by my
side for a moment or far from me. Charioteer, see the deer killed
by me. [*Acts the part of taking aim*].

[নেপথ্য—যবনিকালরালি]

ভী ভী: ইতি স্পষ্টম্—অনু সন্মুখে দিকৃষ্ণি:—

“বিবাদি বিক্ষয়ে হর্ষে খেদে দৈন্যেঽবধারণে, প্রসাদনে সন্মুখে চ দিকৃষ্ণক্লান্ ন
দৃশ্যতি।”

সূত:। [আকর্ষণ্য অবলোক্য চ] বাণস্য সাযকস্য পথি বর্ন্ততে য: তস্য, বাণ-
শীঘ্ররস্য লক্ষ্যসারস্য তব চ মध्ये কেচন তাপসা: সম্মাভা:।

রাজা। [সন্মুখেষে সঙ্ঘ বর্ন্তমানং তথা তথা সসন্মুখম্, মুনিগৌরবাত্ অযং
যযা তথা] তেন হি বাজিন: অশ্বা: নিগৃহ্যন্তা নিরুধ্যন্তা, নিপূর্ষ্বাত্ গৃহ্ণান্তে:
কর্ম্মণি লীট্।

সূত:। তথা, যদাজ্ঞাপয়সি তৎকরোমি ইত্যর্থ: [রথং স্থাপয়তি রক্ষসীনাং
সংযমনাত্ অশ্বানাং নিরোধেন রথং সংযন্তয়তি]।

নেপথ্যে—

হে রাজন্ এই আশ্রমমুগ্ধকে বিনাশ করিবেন না।

সূত। [শ্রবণ করিয়া এবং বিলোকন করিয়া] রাজন্ ! আপনার বাণের পঞ্চবর্তী
এই কুক্কার এবং আপনার মধ্যে কয়েকজন তপস্বী আসিয়া উপস্থিত হইয়াছেন।

রাজা। [ব্যস্ত হইয়া] অশ্বদিগকে নিরোধ কর।

সূত। তাহাই করিতেছি [রথ থামাইল]।

Behind the Scenes.

Don't, don't, O king, kill this deer of the hermitage.

Char.oteer.—[*Listening and looking about*] Long-lived king,

some anchorites have come between the antilopes that is within the range of your arrow (and yourself).

King.—[*hastily*] Stop the horses, then.

Charioteer.—What you command (I obey) [*stops the car.*]

[ततः प्रविशति सशिष्यः वैखानसः ; शिष्यैः सह वर्त्तमानः वैखानसः, विखानसशब्दात् स्वार्थे अण्, वि + खन् + उ ; अन—असुम् (वाचस्पतिः) वानप्रस्थे तापसमेदे वैखानसशब्दस्य प्रवृत्तिः]

वैखानसः । [हस्तं उद्यम्य—उच्यते—उत्पूर्वात् यमेः ल्यप्]

नेति—

मृदुनि अस्मिन् मृगशरीरे तूलराशौ अग्निरिव, वाणः न खलु सन्निपात्यः ; वत हरिणकानां अतिलोलं जीवितं क, निश्चितनिपाताः वज्रसाराः ते शराश्च क । ?

मृदुनि अतिकीमले अस्मिन् मृगस्य शरीरे दृष्टे वाणः शरः, तूलानां राशौ पुञ्जे अग्निः अनलः इव, न खलु न खलु सन्निपात्यः न प्रयोक्तव्यः, खलु इति अनुनयार्थक निषेधवाक्यालङ्कारजिज्ञासानुनये खलु ; अव सम्भ्रमे, प्रसादने वा द्विकृतिः । वतइति खेदे अव्ययम्, हरिणकानां अनुकम्पनौयानां मृगाणां अतिलोलं लक्षण्या अतिसुकसारमित्यर्थः क्रीवितं प्राणाः क, निश्चितः, शास्त्रोपन्यतरस्यां इति इकारोऽन्तादेशः पक्षे निश्चितः । उयः निपातः येषां ते निश्चितनिपाताः वज्रस्य अशनेः सार इव सारः स्थिरांशौ येषां ते वज्रसाराः अतिकठिनाः ते तव शराः सायकाश्च क । अनयो मृदु वैषम्यं । नोभयं सङ्गतते । विषमालङ्कारः ।

तत् साधुक्तसम्मानं सायकम् प्रतिसंहर वः शस्त्रं आर्त्तवाणाय, अनागसि प्रहर्तुं न । ?

तस्मात् मृगे शरनिपातस्य अवधत्वात्, साधु सम्यक् कृतं सम्मानं संधीजनं यस्य तं स्थिति नाशयति इति सायकः स्यते ण्वुल् वाणः तं प्रतिसंहरः पुनरपि इषधौ निदेशय । वः युष्माकमस्त्रं आर्त्तानां विपन्नानां वाणाय रक्षणाय, तादर्थ्यं चतुर्थी, तुमर्थाच्च भाववचनादिति वा, आर्त्तान् वातुमेव तव शस्त्रस्य उपयोगित्वम् । न सान्त् आगांसि अपराधाः यस्य तस्मिन् अनागसि निरपराधे प्रहर्तुं न, प्रहरतेराधारविवक्षया सममी । प्रहर्तुं न अर्हमिति गतार्थत्वात् अर्हशब्दस्य न प्रयोगः तदर्थं उपपदे हरतेः तुमुन् ।

सन्निपात्यः सन्निपूर्वात् पातयतेः यत् ।

निश्चितः शो तनूकरणे इति धातोः क्तप्रत्ययेन सिद्धम् पदमिदम्

पक्षे निश्चितः, व्रते तु नित्यम् यथा सशितव्रतम्

इण् + असुन् = आगस्, इण् आगोऽपराधेच्च । पापापराधधीरागः इत्यमरः ।

Change of voice.—साधुक्तसम्मानः सायकः प्रतिसंक्रियताम् । शास्त्रेण भूयते ।

শ্রী লট্ শ্যতি, লিট্ শ্যশী ; লুঙ্ অশান্, অশাসীন্ যিচ্ শ্যযযতি । আর্শিঃ
আঙ্ পূর্ষান্ নৃচ্ছতঃ কঃ ।

[তাহার পর শিষ্যের সহিত বৈথানস প্রবেশ করিতেছেন]

বৈথানস । [হস্ত উত্তোলন করিয়া] রাজন্ ! এই আশ্রমমুগ্ধকে বধ করিবেন না,
বধ করিবেন না ।

তুলরাশিতে অগ্নিক্ষেপের আশ, এই কোমল মুগ্ধশরীরে বাণনিক্ষেপ করিবেন না,
করিবেন না, হরিণশিশুদিগের কোমল জীবনই বা কোথায়, এবং উগ্রনিপাত বজ্র-
কঠিন আপনার এই শরট বা কোথায় ।

অতএব নম্যাক্রূপে সংযোজিত এই বাণ প্রতিসংসৃত করুন ; আপনার অস্ত্র বিপন্ন-
দিগকে ত্রাণ করিবার জন্ত, নিরপরাধকে প্রহার করিবার জন্ত নহে ।

[Enter a hermit with disciples].

Hermit.—[Raising his hand]. Don't don't o king, kill this deer
of the hermitage.

On the tender body of this fawn you should not let the arrow
fall, like fire on a heap of cotton. Ah ! Where is the frail (delicate)
body of young fawns, and where are your arrows having the hard-
ness of the thunderbolt, falling sharply ? Restore, therefore, your
well-aimed arrow to the quiver. Your weapon has to shield the
oppressed and not to hurt the innocent.

রাজা । এষঃ অযং বাণঃ প্রতিসংসৃতঃ তৃণীরে স্ত্যাপিতঃ । [যথীকৃতং করোতি] ।

বৈথানস । পুরীঃ বশঃ অন্বয়ঃ তস্য প্রদীপঃ, যশসা বীৰ্য্যেণ চ প্রদীপবৎ
ভঙ্গাসকঃ তস্য পুরুষশাবতংসস্য তব পতন্ত্ সটশং যুক্তম্ । অস্বদচীরচ্চণাং তব
যোগ্যম্ ।

যস্য পুরীঃ বশে জন্ম তস্য তব ইদং যুক্তরূপম্ एवं গুণীপিতং চক্রবর্তিনং পুত্রং
আপ্নুহি । ৭২

যস্য তে পুরীঃ তদাখ্যস্য রাজর্ষেঃ বংশে জন্ম তস্য তব ইদং অস্মদ্প্রার্থনাপরিপূরকং
যুক্তরূপম্ অতিশয়ৈন যুক্তং প্রশংসায়াং রূপম্ ইতি ভক্তর্ষে রূপপ্রত্যয়ঃ । एवं ইদৃশঃ
খিনয়াদয়ঃ গুণাঃ তৈঃ ভূপিতং যুক্তং পুত্রং গুণীপিতং ইদং গুণশালিনং চক্রে নীতিশাস্ত্রী-
জ্ঞানাং দ্বাদশবিধানানাং নৃপাণাং মণ্ডলি বর্নতে ভক্তর্ষেণ তিষ্ঠতি যন্তং চক্রবর্তিনম্
সার্বভৌমং পুত্রং আপ্নুহি লভস্ব । অনুরূপীকৌ রঘৌ—“ভবন্তমীদৃশং ভবতঃ পিতব” ।

Change of voice.—অনেন যুক্তরূপেণ (ভূয়তে) এবং গুণীপিতঃ পুত্রঃ চক্রবর্তী
আপ্যতাম্ ।

রাজা । এই প্রতিসংসৃত হইল [প্রতিসংসরণ করিলেন]

वैशानम । पूरुवःशेर अदीपतुला आपनार ईहा उपयुक्त ।

एह कार्या पूरुवःशजात आपनार अतिशय उपयुक्त इह्याह्छे । आपनि ऐहैरूप
गुणशाली छकवठ्ठी पूत्र प्राप्त हुन ।

K'ng.—It is withdrawn [*does as said*].

Hermit.—This is worthy of your Highness, the light of Puru's
race.

This is highly worthy of you who are sprung from Puru's race.
May you have a son possessing such virtues, who will rule over
the whole world.

राजा । [प्रणामेन सह इति सप्रणामम् प्रणम्य इत्यर्थः] प्रतिगृहीतं, स्वीकृतम् ।
शिरसि धृतमित्यर्थः भवतः आशीर्वाक्यमिति शेषः ।

वैखानसः । राजन् समिधा यज्ञकाष्ठानां आहरणाय समिदाहरणाय “स्वादि-
स्वसर्त्तुनामस्थाने” इति पदसंज्ञायां “भूलां जशीऽन्ने” इति ध्वस्य दः । यज्ञकाष्ठानि
आहर्त्तुमित्यर्थः तुमर्थाच्चभाववचनादिति चतुर्थी, तादर्थ्येवां, प्रस्थिताः आरम्भे क्तः ।
कश्यपस्य गोवापत्यं पुमान् काश्यपः तस्य कुलपतेः—मुनीनां “दशमहस्रः” श्रोत्र-
दानमर्द्धपौषणात् । अध्यापयति विप्रर्षिरसौ कुलपतिः स्मृतः । यथोक्तलक्षणीपेतस्य
कण्वस्य मालिन्याः नद्याः तीरे इति अनुमालिनीतीरम् विभक्त्यर्थे अव्ययीभावः सामीप्ये
वा । उभयवापि तृतीयासमस्योर्वहलम् इति पक्षे अन्धो न स्यात् तव पक्षे अन-
मालिनीतीरे इत्येवं स्यात् । आश्रमः तपोवनं दृश्यते । चेत् यदि अन्यस्य कार्यस्य
अतिपातः अतिक्रमः अत्यय इति यावत् न भवेत् तर्हि अत्र आश्रमे प्रविश्य, अतिथये
साधुः इति आतिथेयः अतिथियोग्यः सत्कारः अपचितः प्रतिगृह्यताम्
स्वीक्रियताम् ।

समिध्—इत्थी दीप्तौ इति धातोः क्तिप्—काष्ठं दाह्यन्तुनं विधः इधमेधः समित्
स्तिगाम् ; लट् इन्धे, लिट् ईधे इत्याचक्षे....लङ् ऐमिष्ट ; क्तः इहः ।

आतिथेयः—अतति सातत्येन गच्छति इति अतिथिः अतधातोः उणादिः
इयिम्प्रत्ययः । यद्वा नास्ति द्वितीया तिथिर्यस्य सः अतिथिः तव हितः इति आति-
थेयः पथ्यतिथिवसतिस्वपते ढंज् (शेषे प्रत्ययः) ।

मत् इति आदरार्थे अव्ययम् तत्पूर्व्वान् करोतेः घञ् सत्कारः ।

अपिच रम्या इति—

अन्वयः—प्रतिहतविघ्नाः रम्याः तपोधनानां क्रियाः समवलीक्य मौर्व्वीकिणाहः मे
भुजः क्लियत् रक्षति इति ज्ञास्यति । १३

प्रतिहताः निवारिताः विघ्नाः अन्तरायाः यासां ताः प्रतिहतविघ्नाः निर्व्विघ्नाः

रस्याः अङ्गवैकल्यरहिताः यथाशास्त्रमनुष्ठितत्वादिति भावः । तपोधनानां तापसानां क्रिया इत्या समबलीक्य मूर्खा तृणविशेष तन्निर्मिता ज्या मौर्वी मौर्वीज्याश्चिन्तौ गृणः इत्यमरः । तस्याः किणः स एव अङ्गः चिह्नं यस्य स ज्यार्घ्यजन्यचिह्नसनाथः, विशेषणानेन राज्ञी महावीरत्वं सूचितं, मे भुजः बाहः कियत् रक्षति पालयति इति ज्ञास्यसि । किञ्चान्त् परिमाणे वतुप् कियिदंभ्यां बोध इति वतुपो वस्यधः । तवैव भुजवलेन रजिता मुनयो निष्प्लूहसिज्यादिकमनुतिष्ठन्तीतिभावः ।

Change of voice — ज्ञास्यते कियद्भुजेन मे रक्ष्यते मौर्वीकिणाङ्गेन इति ।

राजा । [अग्रामं करिष्ये] आपनोव आशीस्तुतेन अतिग्रहणं करिष्यामः ।

वैशम्पतिः । राजन् आमवा यज्जकार्ठं आहवणेन जन्यं ग्रहणं कर्तव्यं । ये भालिनौ तौते कूलपति काश्यापव आश्रमं दृष्टे हस्तते, यदि अत्र कार्येव वापात ना ह्य तां ३३ तेल आश्रमं आगत्य करिष्ये अतिशयोक्त्यं पूजां ग्रहणं कर्तव्यं । एवं तपोधनदिगेव नाम्ना वमर्षे यज्जकार्ठं कर्तव्यं, धनूश्च वमर्षे यज्जकार्ठं कर्तव्यं, वतुप् कियिदंभ्यां बोध इति वतुपो वस्यधः । एक परिमाणं वक्ता कर्तव्यते हस्तं ज्ञानं पाविनेन ।

King — [*with a low*] I accept it (benediction.)

Herm t — We are going, o king, to collect sacrificial woods. Here on the bank of the Malini, the hermitage of Kasyapa (descendant of Kasyapa, the teacher and supporter of the thousand disciples, is seen. If other duties are not transgressed (or neglected), (be pleased to) enter and accept (the hermit's) hospitality.

And — beholding the charming sacrifices performed without impediment by hermits whose riches is devotion, you will know what your arm scared by the bow string guards.

राजा । अपि प्रथं, गृह्णामिमुच्यप्रश्नगृह्णामिभावनास्वपि इत्यमरः, तवभवान् कम्ब आश्रमे वर्तते किम् ? सन्निहित इति दधातु अविवक्षितं कम्बेण कर्त्तरि क्त्वेवानसः । दृष्टितर कन्या शकुन्तला अतिथिसत्काराय, अभ्यागतान् पूजार्थं सन्दिश्य आदिश्य अस्या शकुन्तलायाः प्रतिकूल अननुकूल प्रतीपपरिणाम इत्यर्थं दैव भाग्यं दिष्टं भागधेयमित्यमरः शमयितुं प्रतिकर्त्तुं निवारयितुमिति यावत् सोमाख्यं तीर्थं पुण्यत्वेन गतः ।

अतिथिसत्काराय इति तादर्थ्यं चतुर्थी । अनुपसृष्टात् शमधातोः शिचिकृते शमयति, शामयति इति पदद्वयं भवति उपसृष्टान् नित्यङ्गस्वः प्रशमयति । When the root शम is prefixed by any उपसर्ग, it has always the vowel short in the causal form, otherwise its vowel becomes long alternately.

রাজা। কুলপতি আজ্ঞা আছেন কি?

বৈথানস। কষ্টা শকুন্তলাকে অতিথিসৎকারের জন্য আদেশ করিয়া, শকুন্তলাকে অতিকূল দৈবের শাস্ত করিবার জন্য সম্প্রাত্ত নোমতীর্থে গিয়াছেন।

King —Is the chief of the Rishis at home?

Hermit.—Having asked his daughter Sakuntala to entertain guests with hospitality, he has gone to Somatitha to avert her unfavourable fate.

রাজা। ভবতু ইতি স্পষ্টম—সা শকুন্তলা বিদিতা ভক্তি: কণ্ঠে অনুরাগ: यस्य ন বিদিতভক্তি: ভাববিহিতভক্তিগুণেন সহ সমাসে ন পুংস্ভাবপ্রতিষেধ: ; প্রিয়াদিগণে পঠিতস্য ভক্তিগুণস্য বিশেষণত্বং, সাহচর্যাৎ কন্ধ্যবিহিতত্বমুদৈয়ম্ তেনৈব সমাসে পুংস্ভাবপ্রতিষেধ:। যদ্বা বিদিতমিতি সামান্যে নপুংসকম্ তেন সহ সমাস: কার্য:। সম ভক্তি বিদিতা ইত্যর্থ: সহর্থে: কণ্ঠস্য, বিবচন্যা ষষ্ঠী সহর্থে ইতি সম্যক্, কথয়িষ্যতি, বিজ্ঞাপয়িষ্যতি। In a compound of the বহুব্রীহি kind, if ভক্তি (formed by the suffix ক্তি in the ভাববাচ্য) becomes the last member of the compound, then the rule prohibiting the masculine form of the first member of the compound does not apply.

বৈথানস:। সাধ্ব্যম: গচ্ছাম:। প্রায়েণ যন্তক: সাধ্বিগম: স্থানে প্রযুজ্যতে (নাটকাদৌ)।

রাজা। সারথি অশ্বান বাজিন: নোদয় প্ররথ যুগল: পবিত্র: আশ্রম: তস্য দর্শনেন আশ্রমং পুনীমহে, পবিত্রীকর্মহে।

পূধাতো: ক্রোধাদিকাত্ লটিরূপম—লিট্—পূপাব, পূপব: ; লুঙ্ অপাবীত্, অপবিত: ক্ত: পূত:, পবিত:, নাগে তু পূন:।

রাজা। ভাল, তাঁহারই সহিত সাক্ষাৎ করি; তিনি আমার ভক্তি অবগত হইয়া সহর্ষে নিকট বিজ্ঞাপন করিবেন।

বৈথানস। আমরা যাউ [শিষ্যের সহিত নিষ্কান্ত]

রাজা। সারথি, অশ্বগণকে চালাও, পবিত্র আশ্রম দর্শন করিয়া আশ্রমকে পবিত্র করি।

King —Well, I will visit her. She knowing my reverence (for the hermit), will tell the sage of me.

Hermit.—We will depart. [*Exit with disciples*].

King.—Charioteer, urge on the horses; we will purify ourselves by a sight of the holy hermitage.

सूतः । [भूयः पुनरपि रथस्य वेगं निरूपयति, लक्षयति, करोति इत्यर्थः] ।

राजा । [समन्तात् अव्ययमिदं, सर्वान् दिक्षु इत्यर्थः विलोक्य] स्पष्टमन्यत् ।

सूतः । कथमिव केन प्रकारेण ज्ञायते इवाव वाक्यालङ्कारः ।

राजा । भातेर्भवत्प्रत्ययेन भवच्छब्दः सिद्धः युष्मदर्थे प्रयुज्यते । इह अत्र तपोवने ; इदमश्वत्थस्य सप्तम्यां सिद्धम् निपातनात् । इह अत्र अवधारणे ।

नीवारा इति ।

अन्वयः । शुकगर्भकीटरमुखभटाः नीवाराः तरुणां अधः ; क्वचित् प्रस्निग्धाः उपलाः इङ्गुलीफलभिदण्व सूच्यन्ते । विश्वामोपगमात् अभिन्नगतयः सृगाः शब्दं सङ्गन्ते । तोयाधारपथाय वल्कलशिखानिस्यन्दरेखाङ्किताः । ५४

शुका गर्भे अभ्यन्तरे येषां तानि शुकगर्भाणि “गड्ढादेः परा समसी” इति समस्यन्तस्य परनिपातः । (आकृतिगणोऽयं गड्ढादि) यद्वा शुकाः गर्भः अभ्यन्तरस्य पदार्थ इत्यर्थः येषां तानीति समानाधिकरणो बहुव्रीहिः । कीटराणि तेषां मुखेभ्यः अयभागेभ्यः भटाः पतिता नीवाराः तरुणां वृक्षाणां अधः तले दृश्यन्ते इति शेषः । क्वचित् कुलचिदभागे प्रस्निग्धाः स्नेहमद्भावात् चिकुणाः मसृणा इति यावत् उपला दृक्त्वच्छब्दाः इङ्गुलीनां (तापसतरुणां) वृक्षविशेषाणां फलानि भिन्दन्ति तैलार्थमितिभावः (भिदः कृप्) इति इङ्गुलीफलभिदः एव सूच्यन्ते ज्ञाप्यन्ते । विश्वामस्य उपगमात् विसाहस्रान्तरभावात् विश्वस्तात् इत्यर्थः, तथाच भट्टौ “विश्वस्ये पश्चिगणैः समन्तात्” भट्टिवावपि, “इहवीतभयासापोऽनुभावात्सङ्घति व्यालसृगाः परिष्वसिन्” ; अभिन्ना अन्याकुला यथाभ्यस्तमित्यर्थः गतिः सञ्चारः येषां ते सृगाः शब्दं रथस्य घर्घरध्वनिं अयुतपूर्वमपि सङ्गन्ते ; तच्छ्रवणेन भीतानापयान्ति इत्यर्थः तोयस्य जलस्य आधाराः तेषां तोयाधाराणां जलाशयानां पथानः इति तोयाधारपथाः “ऋकपूरवधूर्पथामानसे” इति समासान्तः अः । वल्कलानां परिधेयभूतानां तरुलचां शिखाभ्यः अन्तेभ्यः निखन्दानां अनुविपद्येभिनिभ्यः स्यन्दते-रप्राप्तिषु इति षत्वप्रतिषेधः पाञ्चिकः । प्रसृतजलानां रेखाभिः अङ्किताः चिह्नितः दृश्यन्ते इति शेषः ; स्नानात् उत्तीर्णानां मुनीनां वल्कलान्तेभ्यः निःसृतानां तद्राग-रक्तानां सलिलानां धाराभिलोञ्जिता इत्यर्थः । एषां लिङ्गानां तपोवने एव सद्भावात् तपोवनमिदमित्युच्यते इति भावः । स्वभावीक्तिः ।

Change of voice.—नीवारान्...भटान्... (लक्षयामि) । प्रस्निग्धान्...सूचयति (इदं)...उपलान् । अभिन्नगतिभिः सृगैः शब्दः सङ्गते तोयाधारपथै...रेखाङ्कितैः (भूयते) ।

श्रुतः । बाहो आहो करिउछेन [पुनर्वात्र वेगे रथं छागाइउछे नागिन] ।

রাজা। [চতুর্দিক অবলোকন করিয়া] সারথি, যদিও একই বলিয়া দিতেছে না, তথাপি ইহা তপোধনের আশ্রম ইহা বুঝিতে পারিতেছি।

সূত। কিরূপে ?

রাজা। তুমি কি দেখিতেছ না এই স্থানে নীবারখাত্ত শুকসনাথ বৃক্ষকোটরের মুখ হইতে ভ্রষ্ট হইয়া তরুতলে পাতত রাখাছে। কোনস্থলে স্নেহলিপ্ত মৈত্ৰ্য প্রস্তুতও ইঞ্জুলীফলভেদক সূচিত হইতেছে। বিষমুভাবাপন্ন হওয়ায় মৃগগণ রথশব্দ সহ্য করিতেছে। জলাশয়ের পথ সকল (মুনিদিগের পরিধেয়) বক্ষলপ্রাপ্ত হইতে বিগলিত জলধারায় অঙ্কিত।

Charioteer.—What the long-lived king commands (I obey).
[*Drives the car again with velocity.*]

King.—[*Looking around*], charioteer, that this is the Hermitage of the sage whose riches is devotion is known (by me), even without being told.

Charioteer.—How so ?

King.—Don't you see ? Here—grains of rice fallen from the hollows of trees, within which are parrots, (lie scattered) beneath the trees. In some places smooth and polished slabs of stones are seen and known to be cleavers of the fruit of Inguli. The deer, from trust (in man), with unaltered pace, hear the (rumbling) noise (of the car). The paths of tanks (reservoirs of water) are marked with drops of water trickling down the ends of barks (used as vests).

সূত। সর্ব্বমুপপন্নম্—সর্ব্বমেব যুজ্যতে ; যত্‌মবান্ আহু তত্‌ যুক্তিযুক্তমিত্যর্থঃ।

রাজা। [সৌক্য অল্প দূরং গত্বা] তপসঃ বনং তত্র নিবসন্তি যৈ তেষা উপরোধঃ পীড়া মা ভূত্‌ ইতি হেতীঃ এতাবতি এব অত্রৈব রথং স্থাপয় যাবত্‌ অবতরামি অবরী-
হামি। Cf. সাধুদাশ্রমপীড়িতি রঘুঃ।

উপরোধঃ—উপপূজ্যং, বধিঃ ঘন্ ; বধ্‌ লট্‌ বধজি, বন্ধে ; লিট্‌ বরোধ, বরুধে ; লঙ্‌ অরীত্‌সীত্‌, অরুধত, অরুড।

অবতরামি—তৃধাতোঃ লটিক্রপম্। লিট্‌ তত্‌তার, লুঙ্‌ অত্‌তারীত্‌ ; ক্রত্‌ তীর্থঃ।
মা ভূদিত্যত্র মাঙ্‌ যোগাত্‌ লুঙ্‌ ; অক্‌রাসময়ন ভবতি।

সূতঃ। প্রযজ্‌হাঃ রয়ময়ঃ ধৃতাঃ আক্‌রথ্য অবলম্বিতা ময়ৈতি শ্রেষঃ ভবান্‌ রথাদ-
বরীহতু।

রাজা। [অবতীর্থ্য] সূত, বিনীতঃ অনুজ্ঞাতঃ বৈশঃ যস্য তেন তাহম্‌শৈল সূতা

তপীবনানি আশ্রমপদানি প্রবেষ্টব্যানি নাম । নাম ক্রীপেঃপ্ৰপগমে বিক্ৰম্যে ক্রমো
 ঽপিচ সম্ভাব্যকৃত্যপ্রাক্রাশ্যবিকল্পেষুপি দৃশ্যতে ইতি মেদিনী । অশ্রুপগমঃ স্বীকারঃ ;
 নাব “সদেবাঙ্গীকার” ; অশ্রুপগমে নামশব্দেঃ প্রযুক্তঃ যদা অশ্রুপগমে আচারস্য
 ক্রমো নাব নামশব্দঃ ক্রমো নাব্যবর্ততে । ইদং আশ্রমাদিকং গৃহ্যতাম্ [সূত্রায়—
 সারথ্যে, সম্ভ্রদানবিবচন্য চতুর্থী, অর্পয়তি] সূত্র যাবদহং আশ্রমবাসিনঃ তাপসান্
 প্রত্যবেক্ষ্য বিলীক্য উপাধর্মে প্রত্যাগচ্ছামি তাবত্ বাজিনঃ অশ্বাঃ আর্দ্রং জলসিক্তং
 পৃষ্ঠং যेषাং তে আর্দ্রপৃষ্ঠাঃ ক্রিয়ন্তাম্ । পৃষ্ঠে জলসিক্তে অঙ্গমর্দনাদিনা চ অশ্বানাং
 পরিশ্রমবিনোদঃ ক্রিয়তামিত্যর্থঃ ।

সূত্র । সকলই যথার্থ ।

রাজা । [অল্পদূর গমন করিয়া] তপোবনবাসিগণের ক্রেশ না হয় এই জন্ত এই
 স্থানেই রথরক্ষা কর, আমি অবতরণ করি ।

সূত্র । আমি রথি (রাশ) ধরিয়াছি, আপনি রথ হতে অবতরণ করুন ।

রাজা । [অবতরণপূর্বক] সারথি, বিনোদবেশে তপোবনে প্রবেশ করা কর্তব্য ।
 এইগুলি গ্রহণ কর [সারথিকে অলঙ্কার ও ধনু আনিয়া দিলেন] সূত্র, আমি আশ্রম-
 বাসীদিগকে দেখিয়া যতক্ষণ প্রত্যাগত না হই ততক্ষণ অশ্বদিগের পৃষ্ঠে জলসিক্ত কর ।

Charioteer.—All this is true (or right).

King.—[*Advancing a little*]. Let there be no disturbance of
 the hermitage. Stay the chariot here that I may descend.

Charioteer.—The reins are drawn in (Be pleased to) get down.

King.—[*Alighting*] Charioteer, hermitages should be entered
 in humble attire. Take this. [*Del vers his ornaments and bow to
 the charioteer*]. Charioteer, while I come back from visiting the
 inhabitants of the hermitage, let the horses be watered.
 (Literally,—let the horses have their back wet with water.)

রাজা । [পরিক্রম্য গতা অবলীক্য দৃষ্ট্যচ] ইদং আশ্রমস্য তপীবনস্য হারং
 প্রবেশমার্গং প্রবিষ্টামি [প্রবেশ্য নিমিত্তং শকুনং লক্ষণং বাহুস্কুরণকপং সূচয়ন্ অবি-
 নয়ন্] শান্তমিতি, ইদং আশ্রমপদং শান্তং বাহুস্কুরতি, ইহ অস্য ফল কুতঃ ।
 অথবা ভবিতব্যানাং দ্বারাণি সর্বত্র ভবন্তি । ৭৫

ইদং আশ্রমপদং আশ্রমস্থানং পদংব্যবসিতব্রাহ্মণস্থানলক্ষ্যাদিহুবস্তুষু ইত্যমরঃ শান্তং
 শ্রমরসপ্রধানম্ ; তপোনরতাঃ ঋষয়ঃ অত্র বিদ্যন্তে ইত্যর্থঃ, বাহুঃ সয্যেতঃ শূন্যঃ চ
 স্কুরতি স্পন্দতে । অত্র অশ্বশব্দঃ সমুদয়বচনঃ বিরোধবচনশ্চ ; তথাচ রথী, লব্ধা-
 নরা সাবরথেঃপরিহৃৎ যোগপ্রভাবী ন চ দৃশ্যতে তে । অস্য বাহুস্পন্দনস্য ফলং দিব্যস্বা-
 খ্যভকপং ইহ আশ্রমে কুতঃ সম্ভবতি ন কুতোঃপি ইত্যর্থঃ অথবা পশ্যান্তরে ভবিতব্যানাং

अवश्यम्भाविनां पदार्थानां हाराणि उपायाः सर्व्वत्रैव भवितुमर्हन्ति न तेषां आश्रये कश्चित् व्याघातः ।

“कीनाम पाकाभिसुखस्य जन्तुहाराणि दैवस्य पिघातुमिष्टे” । भवभूतिः ।

Change of voice.—अनेन आश्रयपदेन शान्तेन (भूयते) ; स्फुर्यते च बाहुना ; ...फलिन [भूयते] ...हारैः - [भूयते] ।

राजा । [गमन करिष्या एवम् अवलोकन करिष्या] এই আশ্রয়ের দ্বার, প্রবেশ করি । [প্রবেশ করিষা এবং বাহুস্পন্দনরূপ নিমিত্ত অনুভব করিলেন এইরূপ অভিনয় করিষা] শান্ত এই আশ্রয়, অথচ আমার দক্ষিণ বাহু স্পন্দন করিতেছে, এখানে (দিবা জীলাভরূপ) ইহার ফল কিরূপ সম্ভব হয় । অথবা অবশ্যস্ত্রাবী বিষয়ের উপায় সর্ব্বত্রই এইরূপ থাকে ।

King.—[*Walking and looking about*]. This is the entrance to the hermitage. I will enter (it). [*Entering and feeling a sensation of throbbing in his arm*]—Calm is this hermitage ; and yet my right arm throbs ; how could its consequence be (or take place) here ? Or the means of what are destined to be are possible everywhere.

राजा । [कथं दत्त्वा—आकर्ष्य इत्यर्थः] अये इति आसन्नत्वपदं अत्र राजा आत्मानमेवामन्त्रयते ; वृक्षाणां वाटिका इति वृक्षवाटिका तां पृथोद्यानमित्यर्थः दक्षिणेन वृक्षवाटिकायाः दक्षिणे भागे दक्षिणेन इति अव्ययम् दक्षिणशब्दात् एनप्, एनवन्यतरस्यामदूरेऽपञ्चम्याः । इति सामीप्ये उत्तराधरदक्षिणशब्देभ्यः एनप् बा । पञ्चे अतस्तुच् आतिशय दक्षिणात्, दक्षिणात् । एनपाद्वितीया इति वृक्षवाटिका-मित्यत्र द्वितीया, षष्ठी अपि सम्भवति । पृथोद्यानस्य दक्षिणे भागे सम्भावणं इव श्रूयते, तर्हि तदैव गन्तुमुचितम् । [परिक्रम्य अवलोक्य च] एताः तापसकुमार्यः स्वासां प्रमाणस्य अनुरूपैः स्वप्रमाणानुरूपैः स्वशक्तानुरूपैः वृत्तिसाधने सर्व्वनाम्नः इति पुष्पङ्गावः । सेचनार्थाः घटाः सेचनघटाः शाकपार्थिवादिवत्समासाः, तैः करणैः कुद्रेभ्यः हस्तेभ्यः जलं दातुं इतएव अभिवर्तन्ते अत्रैवागच्छन्ति । [निपुणं अवधानेन सह, निरूप्य दृष्ट्वा] अहो इति विस्मयसूचकमव्ययम् आसां कन्यकानां दर्शनं मधुरं प्रीतिकरं नेत्रसुभगमित्यर्थः ।

अनुक्तपुंस्कात् कन्याशब्दात् कप्रत्यये कन्याका, कन्यका, कन्यिका इति पदत्रयं भवति । “अभावितपुंस्काश्च,” आत् आचाध्यायाम् इति स्वइयङ्प्रानुसन्धेयम् ।

युज्यान्तेति, यदि आश्रमवासिनः जनस्य इदं वपुः युज्यान्तुर्लभम् उद्यानकृताः जनकृताभिः गुणैः दूरीकृताः खलु । १६

যদি যতঃ ইত্যর্থঃ আশ্রমে বসতি যঃ তস্য আশ্রমবাসিনঃ অরণ্যসদঃ জনস্য
 বদং বপুঃ শরীরং শুদ্ধান্তে রাজ্ঞঃ অন্তঃপুরে অপি দুর্লভং ; অরণ্যবাসিনঃ অসংস্কৃতমপি
 এতৎ কাল্টিমত্ শরীরং নৈসর্গিকসৌন্দর্য্যেণ রাজান্তঃপুরস্বীবর্গস্য ভূষণাদিভিকৃৎকর্ণ-
 সাপাদিতমপি রূপং যদি ন্যঙ্করোতি ইত্যর্থঃ । ততঃ উদ্যানস্য লতাঃ যন্তে ন পরিপালিতা
 অপি ইতি ভাবঃ বনস্য লতাभिः गुणैः सौकुमार्यमाधुर्यादिभिः करणैः दूरीकृताः
 तिरस्कृताः खलु खल्विति निश्चये, वाक्यालङ्कारे वा निषेधवाक्यालङ्कारजिज्ञासानुनये
 खलु इत्यमरः । शुद्धान्तदुर्लभत्वस्य, उदयानलतानां तिरस्करणस्य च ऐक्यरूपात् अत्र
 प्रतिवस्तूपमालङ्कारः । प्रतिवस्तूपमा साम्यात् वाक्ययोग्यस्यासाम्ययोः एकोऽपि धर्मः
 सामान्यः यत्र निदिश्यते पृथक् इति लक्षणम् ।

याবদিমা ক্রায়া অনাতপ আশ্রিত্য প্রতিপালয়ামি অপিত্তে [বিলিক্যন্ স্থিতঃ]

নেপথ্য—সশীত্বয় এদিকে এদিকে—

রাজা। [কর্ণ দিয়া] বৃক্ষবাটিকার দক্ষিণদিকে আলাপের শ্রায় শুনা যাইতেছে ;
 এই দিকেই যাও (কিছুদূর গমন করিয়া এবং অবলোকন করিয়া) তপশ্বিকছারা আপন
 আপন শক্তানুরূপ কলকলস লওয়া ক্ষুদ্র ক্ষুদ্র বৃক্ষে জল দিবার জন্য এইদিকে আসিতেছে
 (বিশেষরূপে দর্শন করিয়া) আহা, ইহাদিগের দর্শন কি মধুর ।

যদি এই আশ্রমবাসীজনের দেহ (সৌন্দর্য) রাজান্তঃপুরেও দুর্লভ তাহা হইলে
 বনলতা (শীঘ্র) গুণে উদ্যানলতাকে পরাভূত করিয়াছে ।

এই ছায়ার দাঁড়াইয়া অপেক্ষা করি (দাঁড়াইয়া দেখিতে লাগিলেন) ।

Behind the scenes.

This way friends, this way.

King.—[*Listening*] Hark ! Voices are heard to the right of the garden. I will go there. [*Walking and looking about*] Ah ! the maidens of the hermits are coming in this direction to water the plants (small trees) with watering-pots proportioned to their size (strength). [*Looking attentively at them*] Oh ! How graceful is their appearance !

If the beauty (body) of an inhabitant of the hermitage is rare in the king's harem, surely do the wood-land creepers outdo in virtues the creepers of the garden.

I will wait here, betaking myself to this shade. [*Stands looking at them*].

[ততঃ শুভ্রমনতিক্রম্য ইতি যযীক্ৰ্ত, ব্যাপারঃ কৰ্ম্ম যস্যঃ সা যযীক্ৰ্তব্যাপারঃ
 জলসিঁচনার্থং ঘটহস্তা, যজ্জললা, সখীভ্যাং সহ প্রবিশতি) ।

हण्ड, हञ्जे, हलाहानि नीचां चेटीं सखीं प्रति इत्यमरवचनात् हलिति सख्या आसन्नपदम् । अथि शकुन्तली एषु आश्रमपादपेष पितुः कन्वस्य यावान् स्नेहः त्वयि तु तावान्नेति शङ्के, कुत एतदिति चेत् तर्हि ब्रवीमि—यतः सः नव-मङ्गिकापुष्पवत् सुकुमाराङ्गीमपि त्वामिषां वृक्षाणामाधारवन्धस्य जलैः परिपूरणे नियुक्तवान् ।

अम्भसां यत्र धारणम् । स्यादालवालमावालमावापः इत्यमरः आसमन्तात् लवं (जलविन्दुं) आलाति इति आलवालम् । (आ + लव + आ + ला—क) लत्तः इत्यत्र पञ्चमी विभक्ते—इति पञ्चमी । Where distinction is intended that from which something is distinguished takes the fifth case-ending.

शकुन्तला । पितुराज्ञया केवलमेतान् न सिञ्चामि, किन्तु भ्रातृषु यः स्नेहः स मम एतेषु अस्ति । तत्स्नेहपारवश्यात् अपि सिञ्चामि ।

समाने उदरे शयितः सः सोदर्य, पक्षे समानीदर्यः बहुव्रीहौ समानस्य पक्षमादेशः—“विभाषा उदरे” [नाट्येन सिञ्चति जलसिकं नाटयति] । In a compound of the बहुव्रीहि kind, the word समान is optionally changed into स, when compounded with उदर having the affix यत् added to it. But the word सोदर is derived from सह and उदर ; where सह means सहश । Later grammarians derive सोदर from समान and उदर ; they hold that समान is changed into स when उदर follows it in a बहुव्रीहि compound.

(ভাহার পর পূর্বোক্তব্যাপাররত শকুন্তলা সখীদ্বয়ের সহিত প্রবেশ করিলেন)

শকুন্তলা । সখীদ্বয় এদিকে এস, এদিকে এস ।

অনুশ্রব । সখি শকুন্তলে, আমার বোধ হইতেছে আশ্রম বৃক্ষগুলি তোমা অপেক্ষাও তাত কণ্ঠের শ্রিয়তর । যেহেতু নবমঙ্গিকাকুসুমের আশ্রয় কোমলাঙ্গী তোমাকেও তিনি ইহাদের আলবালপূরণে নিযুক্ত করিয়াছেন ।

শকুন্তলা । কেবল পিতার আদেশ এমন নহে, ইহাদের প্রতি আমার জাতৃস্নেহ ও আছে । [জলসেচন অভিনয় করিলেন] ।

[Then enter Sakuntala with her two friends, employed in the aforesaid manner].

Sakuntala.—This way, my friends, this way.

Anasuya.—Dear Sakuntala, methinks, these trees of the harmitage are more dear to father Kanwa than you. Because you

delicate as the jasmine flower, have been employed in filling the trenches round them.

Sakuntala.—Not that is my father's command alone ; but I have affection for them as for a brother. [*Act the part of watering the plants*].

राजा । कथमियं सा कण्वस्य दुहिता । सभवान् इति तत्रभवान् सहसुपा इति समासः, इतराभ्योऽपि दृश्यते इति प्रथमायाः वप्रत्ययः । In विभक्तिः other than the समासी the suffix व is seen (to be used). अवभवान्, तवभवान् पूज्ये । पूज्यः स काश्यपः कण्वः न साधु समाक् पश्यति यः सः असाधुदर्शी यः इमां शकुन्तलां आश्रमस्य धर्म्यं तपश्चरण इत्यर्थः निवृद्धो रौधादिकात् युजेः लटिरूपम्—सखाय लोपसर्गादिति वक्तव्यम् इति आत्मनेपदम् । With prefixes (उपसर्ग) beginning with or ending in vowels, the root युज् takes the आत्मनेपद । “यच्छब्दस्य उत्तरवाक्यगतत्वेनोपादाने सामर्थ्यात् पूर्ववाक्ये तच्छब्दस्यार्थत्व” अतएवाव पूर्ववाक्ये तच्छब्दस्य न पृथक् ग्रहणम् ।

इदमिति—अव्याजमनीहर इदं वपुः तपः क्षमं साधयितुं य इच्छति स ऋषिः भुवं नीलीतपलपवधाराया शमीलतां च्छेत्तुं व्यवस्यति १। अव्याजं व्याजं, कुलं अनरं यैव आहार्यशोभां विनैव इत्यर्थः मनीहर इति अव्याजमनीहरं निसर्गसुन्दरं इदं वपुः शरीरं क्षमते इति क्षमं (पचाद्यच् इति अच्) योग्य तपसः क्षम तपःक्षेप-सहनसमर्थे साधयितुं कर्तुं यः इच्छति अभिलषति, स ऋषिः मुनिः कण्वः भुवं निश्चितमेव नीलमुत्पलं तस्य पत्रं तस्य धारा तथा शमीलतां समे शाखालते इत्यमर-वचनात् शमीवृक्षस्य शाखां कुंत्तुं कर्त्तुं व्यवस्यति उदाच्छते । कीमलीतपलदलेन शमीशाखाच्छेदनमिव शकुन्तलया सुकुमाराङ्गा तपश्चरणमतीव दुष्करं कर्त्तुमीहते अती नायं समीक्ष्यकारौति भावः । असम्भवन् वस्तुसम्बन्धः उपमापरिकल्पकः इति लक्षणात् अव निदर्शनालङ्कारः ।

Change of voice—येन इत्येते तेन ऋषिणा व्यवसीयते ।

भवतु इति, पादपैः पादैः मूलैः पिबन्ति रममाकर्षन्ति ये ते पादपाः तैः वृक्षैः अनरितः प्रच्छन्नवियहः एव विस्त्रब्धं स्वस्याः कुन्दतः वर्चमानां एनां शकुन्तलां पश्यामि । [तथाकरोति] ।

N. B.—This act of the king was rather unbecoming. The poet, however, is not to blame for it. He has drawn the picture of a noble king ; but he never forgets that his hero is a human being. Like other men, the hero has his shortcomings,

and-obey the impulses of his youthful nature, when the worm is already working within him.

রাজা। ইনি কি সেই কণ্ঠদুহিতা শকুন্তলা? পূজনীয় কাশ্যপের বিবেচনা নাই, তিনি ইহাকে আশ্রমধর্মে নিযুক্ত করিয়াছেন।

এই প্রকৃত হৃদয় দেখে তপস্কার যোগ্য করিতে যিনি ইচ্ছা করেন, নিশ্চয় সেই স্ববি নীলোৎপলের পত্রদ্বারা শব্দবৃক্ষের শাপাচ্ছেদনে উদ্ধৃত।

ভাল, বৃক্ষের অন্তরালে লুকাইয়া স্বচ্ছন্দভাবে বিচরণশীল ইহাকে বিলোকন করি। (সেইরূপ করিলেন)।

King—Can this be the daughter of Kanva? This respectable descendant of Kasyapa, Kanva, must be wanting (literally, not good) in judgment, who lays on her the practices of the hermitage, (literally, who employs her in the practices of the hermitage).

The sage who wishes to make this artlessly graceful form capable of penance, surely attempts to cut a branch of the Sami-tree with the edge of a blue lotus-leaf.

Well, concealed by the trees, I will see her free from all formalities (stood upon in the presence of a stranger). [*Does the same*].

শকুন্তলা। সখি অনসূয়ে, অর্থ্য পিনডেন হৃদয় বন্ধন বন্ধলেন করণে প্রিয়-বদনা নিয়ন্তিতা পীড়িতা অস্মি, অতঃ পরমবন্ধল শিথিল করু।

অপিপূষ্বাৎ নহধাতোঃ ক্তঃ পিনডঃ, বটি ভাগুরিবল্লীপমবাপ্যরূপসংগঠোরিত অকারলোপঃ পালিকঃ। নহ্ লট্ নহ্যতি, নহ্যনঃ; লিট্ ননাচ, নেচি; লুঙ্ অনাত্মীত্, অনজ। Bhaguri, a grammarian. wishes the elision of the অ of অপি and অব।

নিয়ন্তিতা—যন্তশব্দাৎ তত্কারোতি বদাচর্চ ইতি ণিচ্, ততঃ কৰ্ম্মণি ক্তঃ। যমেঃ হ্রন্ ইতি যন্তম্।

শিথিলয়—শিথিলশব্দাৎ ণিচ্ ততঃ লোট্‌রূপম্।

অনসূয়া। [শিথিলয়তি]।

প্রিয়বদা। বিপূষ্বাৎ স্তূধাতোঃ ণিচ্ তত্‌প্রত্যয়ে লৌবেকপম্। যুনঃ ভাবঃ ইতি যৌবনং যুবাদিত্বাৎ অণ্। উপলম্বস্ব, তিরস্কৃতঃ, মন্ সম্ব ইতি যাবত্।

শকুন্তলা। সখি অনসূয়ে, প্রিয়বদা অতি দৃঢ়রূপে বন্ধন বান্ধিয়া দিয়াছে এইজন্য মন্ত্রণা পাইতেছি, বন্ধন শিথিল করিয়া দাও।

অনসূয়া। আচ্ছা (শিথিল করিয়া দিলেন)।

প্রিয়বদা। এ বিষয়ে শুনের বিস্তৃতিসম্পাদক আপনার যৌবনকে তিরস্কার কর।

Sakuntala.—Dear Anasuya, I have been pained by Priyambada, having drawn this piece of bark (used as vest) too tightly about me. Loosen it.

Anasuya. - I will, [*loosens it*].

Priyambada - In this matter, blame rather your youthfulness which has rendered your bosom full (literally, expanded your breast).

N. B., Observe, the skilful dramatist lets the characters speak for themselves. Anasuya, a meek maid, does what she is requested to do. But Priyambada would not let matters pass in this smooth way. She retorts the charge laid at her door with a ready wit. With one stroke of the pen the masterly hand has revealed the difference between the two companions of the heroine.

राजा । काममिति—अस्याः शकुन्तलाया वयसः तारुण्यस्य कामम् अत्यर्थं अननुरूपं सर्वथा असदृशमपि इदं वल्कलं अलङ्कारस्य भूषणस्य श्रियं शोभां न पुष्यति, न वर्द्धयति इति न अपितु वर्द्धयत्येव । सभास्यनिषेधनिवर्त्तने नञ्द्वयमिति तामनः । कुतः—सरसिजमिति ।—शैवलिनापि अनुविद्धं सरसिजं रम्यम् । मलिनमपि लक्ष्म हिमांशोः लक्ष्मीं तर्णाति ; इयं तन्वी वल्कलेनापि अधिकमनीशा, मधुराणां मङ्गलानां किमिव मण्डनं न । १८

शैवलिना जलजैर्जतिनां तृणमैर्देहेन अनुविद्धं अन्तरा अन्तरा यथितं संसक्तं वा सरसि । कासारि जायते यत् तत् सरसिजं कमलं रम्यं मनोहरम् । मलिनमपि लक्ष्मं चिह्नं कलङ्क इति यावत् हिमा तुहिना अश्रवः किरणाः यस्य तस्य हिमांशोः अस्त्यस्य लक्ष्मीं शोभां तर्णाति विस्तारयति इयं तन्वी कृशाङ्गी शकुन्तला वल्कलेनापि, अनुपादयेन इति अपेक्षः त्वत्त्वगूपपरिधयेन अधिकं मनीशा इति अधिकमनीशा सहसुपेति समासः अश्लिष्टसुन्दरी । मधुराणां स्वभावतः सुन्दरीणां आकृतीनां किमिव मण्डनं भूषणं न । अपितु सम्बन्धेन भूषणस्य प्रपश्यते वक्ष्यते चाये अहो सर्वान्वयस्यासुरमणीयत्वमाकृतिविशेषाणाम् इति । विशेषेण सामान्यसमर्थनम् अश्लिष्टसुन्दर्याः । अथ श्रीके द्वितीयचरणस्य रचनायां क्रमो न रक्षितः इति, केचिन्मन्यन्ते तेषां मते सः अन्यथा, घटयितव्यः । तद्वयथा—विधुरपि परिभित्री लक्षणा लोभनीयः ।

Change of voice.—सरसिजेन अनुविद्धेन...रमेण (भूयते) मलिनेनापि...

স্বচ্ছা লক্ষ্যী: সাযতে তস্যতেষা। অন্যথা অধিকমনীয়য়া...তন্ময়া ভূযতে কেব
সম্বন্ধেন ন ভূযতে ইতি শ্রেষ:।

অনুবিভক্ত—অনুপূর্বাৎ ব্যধধাতী: ক্ত: ; ব্যধ লট্ বিধ্যতি, লিট্ বিদ্যাস্বাধ ;
লুঙ্ অব্যাত্মনৌত্।

सरसि जायते इति सप्तम्यां जनेर्ङः तत्पुरुषे कृतिबहुलम् इति सप्तम्याः
वैभाषिकः अलुक्। The root जन् takes the affix ड, when it is
preceded by a noun in the seventh case. In such compounds of
the तत्पुरुष kinds as favour the taking place of कृदन्त suffixes, the
विभक्ति of the उपपद noun is sometimes elided, sometimes
retained and sometimes optionally elided.

राज।। এই বকল ঠেঁহার বয়সের অত্যন্ত অযোগ্য হইলেও অলঙ্কারের শোভা
সম্পাদন করিতেছে না এমন নহে। যেহেতু—শৈবলের সহিত গ্রথিত কমলও রমণীয়
দেখায়, মলিন ও কলঙ্ক হিমাংশুর শোভা বর্ধন করে; এই তরঙ্গী বকলেও অধিক
সুন্দরী। স্বভাবতঃ সুন্দর আকৃতির পক্ষে কোন্ পদার্থ ভ্রষণ না হয়?

King.—That this bark, though quite ill-suited to her age, does
not display the beauty of an ornament, is not (true). Because, the
lotus entwined even with the Saivala is beautiful, the black spots
enhance the beauty of the cold-rayed moon. This maiden of slim
limbs in her dress of bark is all the lovelier. What there is that
is not an ornament to forms really graceful?

N. B.—This is an instance of Poetic Induction. This
stanza is an illustration of the Law of Relativity.

शकुन्तला वानेन ईरिताः सुचक्षिताः पद्मरा एव अद्भुतः। तानिः केसरवच्चकः
ऋक्षार्थेकन् वकुलवत् मां त्वरयति, सत्वरं यातुं आह्वयतीति, एनं वचं सम्भावयामि
मां न्यामि। जलेन सिञ्चामि इत्यर्थः अद्भुतीसञ्चालनेनाह्वानं प्रसिद्धम्।

ईरधातो: क्त: ईरित: ; ईर लट् ईरयति, लिट् ईरयामास... लुङ् ऐरिरत्।
त्वर णिच् त्वरयति घटादित्वात् ऋस्व:। त्वर् लट् त्वरते, लिट् तत्वरे, लुङ् अत्वरिष्ट ;
क्त: तूर्णं त्वरित:।

प्रियंवदा। शकुन्तले चक्षमत्र वकुलतले तिष्ठ त्वया मिलितोऽयं केसरः खतया
आश्रितः इव शोभते इत्यर्थः। खतया सनाथः इति वतीयাতत्पुरुषः।

शकुन्तला। प्रियं मधुरं वदति या सा, इति वद: खच्। प्रियवशी वद: खच्।
शकुन्तला। [अग्रভাগে দৃষ্টিপাত করিয়া] এই ক্ষুদ্র বকুল বৃক্ষটি বায়ুনকালিত

পল্লবরূপঅঙ্গুলী দ্বারা আমাকে স্পর্শিত যাইবার জন্ত যেন আহ্বান করিতেছে ; ইহাকে সম্মানিত কর [গমন করিলেন] ।

প্রিয়ংবদা । শকুন্তলে এইখানে মুহূর্তকাল অপেক্ষা কব , তুমি সমাগত হওয়ায় এই বকুল বৃক্ষ লতা দ্বারা বেষ্টিতের আয় শোভা পাইতেছে ।

শকুন্তলা । এই জন্তই তুমি প্রিয়ংবদা ।

Sakuntala.—(*Looking forwards*).—Yonder Kesara tree with its finger-like twigs waved by the breeze, urges me, as it were, forward. I will honour it (attend to it) [*walks*].

Pr yambada.—Dear Sakuntala, stay here for a moment ; for you being here, the tree seems to be wedded, as it were, to a creeper.

Sakuntala'a.—And for this reason you are (named) Priyambada, (speaker of sweet and flattering things).

রাজা । প্রিয়ংবদা শকুন্তলা মধুরমপি তথ্য সত্যমাহ । হিতং মনীষারি চ দুর্লভং বচঃ ইত্যুক্তো প্রায়েণ প্রিয়বচনস্য অসত্যত্বসিদ্ধেঃ প্রিয়েণ তথ্যস্য বিরোধঃ অপিকারিণ্য দ্যোত্যতে । তথা অনপেতমিতি তথা যত্ তথ্যং । অস্যাঃ খলু অধরঃ কিসলয়-রাগঃ, বাহু কৌমল্যবিটপানুকারিণী, কুমুমমিব লোভনীয় যৌবনং অঙ্গেষু সন্নিভম্ ।

অস্যাঃ শকুন্তলায়াঃ অধরঃ কিসলয়স্য জনকপল্লবস্য ইব রাগঃ রক্তিমো যস্য সঃ কিসলয়মিব অধরঃ ইত্যর্থঃ । বাহু মুগী কৌমলী ললিতৌ বিটপৌশাখৌ স্নানকৃতঃ ইতি কৌমল্যবিটপানুকারিণী সুপ্যজাতৌ তাক্ষীণ্যে ণিনি, সুকুমারশ্যামসদৃশৌ ; কুমুমমিব লোভনীয়ং চিত্রাকর্ণকং, রমণীয়াদিবত্ কর্ণরি অনীযপ্রত্যয়েন নিপাঙ্কনাত্ সিদ্ধম্ লোভনীয়মিতি পদম্, যৌবনং তাক্ষণ্যং অঙ্গেষু গাতিষু সন্নিভম্—সম্বৃত্তম্ চৌবির্ভূতমিতি । অতী লতয়া সহ যত্ শকুন্তলায়াঃ প্রতিবিশ্বনং প্রিয়ংবদ্যা কৃতং তদ্রশ্যুত্তমিতি সত্যপ্রথম্ । উপমালঙ্কারঃ । ৭৮

রাজা । প্রিয়ংবদা শকুন্তলাকে প্রিয় অগত সত্যকথা বলিষাছে—ইহার অধর অচিরোদগত পল্লবের আয় আভাষ, বাহুদ্বয় কৌমল্যখাসদৃশ, এবং কুমুমের আয় মনোহর যৌবন সর্বত্রই বিকাশ পাইতেছে ।

King.—Priyambada has told Sakuntala a truth though a compliment.

Her lip has the ruddiness of a fresh, grown sprig ; the arms imitate tender boughs, and youth alluring as flower has pervaded her body.

অনুম্বা । স্বয়ং ব্রহ্মণি যা সা স্বয়ংবরা, সংজ্ঞায়াং বৃহত্ত্ব ইत्याদিদা স্বচ্ছ্রিয়াসাপ্ স্বয়ংবরা চাসৌ বধুশ্চেতি স্বয়ংবরবধুঃ সহকারস্য আমস্য—বনস্য

अथरस्य ज्योत्स्ना ज्योत्स्नातमिषेत्यादिना ज्योतिषतन्त्राख्यः नञ् प्रत्ययः वग-
ज्योत्स्ना इति त्वया कृतं नामधेयं यस्याः सा नवमालिका लता किमेनां विद्युत्तामिषं
विद्युत्तवती भवसि ; ज्ञानार्थस्यापिगन्त्ये पथ्यवसानात् कर्त्तरि क्तः यद्वा आदि-
कर्त्तरि कर्त्तरि क्तः । अस्या अपि सम्भावनां न्याय्यमिति भावः ।

तदेति आत्मन, विष्कारणमिव वनज्योत्स्नायाः विष्कारं दुष्करं आत्मनि इव
जस्यां मे प्रीतिरिति भावः । व्यधिकारः समागमः मिलनमिति यावत् । मिथुनं
इन्द्रं ; स्त्रीपुंसयुगलमित्यर्थः । नवं कुसुममेव यौवनं यस्याः सा नवकुसुमयौवना ।
यौवनेनेव कुसुमेनालङ्घिता वनज्योत्स्ना । वज्रा, सम्भ्रूज्ज्वालः, हस्तैः पद्मना यका
तस्य भावः तत्ता तथा, सञ्जातकिञ्चनयतया ; उपभोगस्य क्षमः समर्थः । शङ्खैरिव
पद्मैः परिपुष्टतया भोगसमर्थः सहकारः । [श्रीभासन्दर्शनेन निम्नयरासायुता
पादपमिथुनं बिलोकयन्तौ तिष्ठति] । The sentiments breathed in this
speech show that Sakuntala was not a girl ; she was fast
advancing to be a youthful woman.

অনুসূয়া। সগি শকুন্তলে তুমি যাহার বনপ্রোঞ্ছা নাম দিয়াছিলে,—সহকার
রুকের স্বয়ম্বরবধু সেই এই নবমালিকা লতা; ইহাকে কি ভাঁলিয়াছ ?

শকুন্তলা। তাহা হইলে আপনাকেও তুলিয়া যাইব। [লতার নিকট গমন করিয়া এবং অবলোকন করিয়া] সখি অতি সুন্দর সময়ে এই লতাপাদপযুগলের সমাগম হইয়াছে, বনজ্যোৎস্না নবকুসুমকপযৌবনে শোভিত; এবং সহকারপল্লবশোভিত ইন্ডিয়ান উপভোগ সমর্থ।

Anasuya.—Dear Sakuntala, here is the jasmine, named by you, “*Vanajyotsna*,” the Moonlight of the grove, the self elected wife of the mango tree. Have you forgotten it?

Sakuntala — Then I will forget myself [*going to the plant and seeing it.*] The union of this couple, the jasmine and the mango tree, has taken place in a delightful season. The blossoms of the Moonlight of the grove is her blooming youth; and the mango tree, with its newly put-forth sprouts, is capable of enjoying. [*Stands looking at it.*]

प्रियंवदा । किं निमित्तं शकुन्तला धृतसङ्गतां नवमालिकां औतसुक्येन सह
पश्यति तदवधारयसि किं ?

अनसूया । न खलु विभावयामि कथय । नाहं हेतुमवधारयामि ।

प्रियंवदा । अनु रूपं योग्य ; वरं बोद्धारम् स्वामिनमिति यावत् । आद्यः अपिः
प्रश्ने ; द्वितीयः समुच्चये । नाम सञ्भावनायां लिङ्गपि ।

शकुन्तला । अयं ते मानधिकृत्य स्वकीयः अभिलाषः न मनः । [आश्चर्ययति
सूचनार्थं अवलमयति] ।

अग्रवन्दा । अनप्यरे, शकुन्तला वनज्योत्स्नाके आश्रहेर सहित केन देखितेहे
जान कि ?

अनप्यरा । आमि हिर करिते पारितेहि ना ; तूमि बल ।

अग्रवन्दा । वनज्योत्स्ना येरूप योग्यापदपेर सहित मिलित हईगहे आमि
सेईरूप उपयुक्त बर प्राप्त हईव कि ? (এই ভাবিয়া) ।

शकुन्तला । निश्चयै ए तोमार निजमनोरथ [जन टालिबार जख कलम नत
करिलेन] ।

Priyambada.—Anasuya, do you know why Sakuntala looks so
intently at the jasmine.

Anasuya — No, I cannot imagine it. Tell it.

Priyambada.—“As the jasmine is united with a suitable tree, so
may I too get a husband becoming me” ?

Sakuntala. — Surely this is your own wish. [*Bends the pitcher
down.*]

राजा । इयं शकुन्तला कुलपतेः कण्वस्य समानः वर्णः यस्य तत् स्ववर्णं,
क्योतिर्गनपदरात्रिनाभिनामगोवरूपस्थानवर्णवयीवचनवन्तुषु इति वज्रवीहो समासस्य
सादेशः, तत्रभवति इति असवर्णं चेवं पदौ तस्मात् सम्भवः सम्पत्तिः यस्याः सा
असवर्णचेवसम्भवा, ब्राह्मणतरवर्णस्त्रीसम्भूता भवेत् किम्, अथवा संशयेन कृतं
अलम्, कृतमिति निषेधे अव्ययम् गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीय।
संशयेन इत्यत्र । चेवं शरीरे केदारै सिद्धस्थानकलवयोरिति मेदिनीविश्वप्रकाशौ ।

असंशयमिति—असंशयं (इयं) अथपरिग्रहचमा, यत्कार्यं मे मनः अस्यां
अभिलाषि सन्देहपदेषु वस्तुषु सता अन्तःकरणप्रवृत्तयः प्रमाणं हि । २०

संशयस्य अभावः इति असंशयम् (अर्थाभावेऽप्यव्ययीभावः) यद्वा नास्ति संशयः
सन्देहः यस्मिन् कर्मणि तत् यथा तथा इयं शकुन्तला अक्षस्य स्वतः नाशात् वायते
इति चक्षः तस्य परिग्रहः “परिग्रहः कलमेकः मूलस्त्रीकारयोरिति; अथवा धरिवारं च
राजवक्त्रस्य भास्करे” इत्यजयः । पदौ तस्य चमा योग्या नूनमियं कलवज्जीवितं
अहंति । यत् यस्मात् द्वितीः कार्यं यस्मिन् कलवज्जीवितं नोत्पद्यते तस्मिन् कार्ये मे मनः
अस्यां शकुन्तलायां अभिलाषि साभिलाषं एनां वोढुमिच्छु इत्यर्थः । मनसः
कार्यं परिग्रहचमत्वाच्चमत्वनिर्यथे प्रमाणमित्याह सतामिति सन्देहस्य पदानि
स्थानानि तेषु सन्देहपदेषु सशयाश्रितेषु वस्तुषु कार्यं अकार्यं वेति संशयभाजनेषु
विषयेषु इत्यर्थः सता साधुना कर्मव्यनिष्ठानां महतां अन्तःकरणस्य चेतसः प्रवृत्तयः

गतयः प्रमाणम्—सन्देहनिरासाय प्रकल्प्यते इत्यर्थः । साधूनां चेती यव बलते तदेव कार्यमिति तानुपपत्त्यम् । अर्थान्तरन्यासः अलङ्कारः ।

अव मनुः—वेदोऽखिलो धर्ममूलं स्मृतिशीले च तदिदं ।

आचारश्चैव साधूनामात्मनस्तुष्टिरिव च ॥

एकेनैव प्रमाणेन सन्देहस्य सम्यङ्निवृत्तेरभावात् प्रमाणान्तरानुसन्धितसा एव समीक्ष्यकारित्वमिति ज्ञापयितुमाह तथापीति—अस्याः मत्परिग्रहचमत्वे निर्णीतं सत्यपि तत्त्वतः अज्ञप्ता याधार्यनेतियावत् एतां व्रतप्रवर्तिनां ज्ञास्यामि । ब्राह्मणैरवर्णस्त्रीसम्भूता इयं न वेति निरूपयिष्यामि । तत्त्वतः इत्यत्र तृतीयायाः तसिः, प्रकृत्यादिभ्यश्चेति तृतीया । अभिलाषि—अभिलाषः विद्यते यस्य तत् मत्वर्थीयः इति ।

राजा । इनि कुलपतिर कोन असनन पञ्जी इहेते उंणन्न इहेणछेन कि : अथवा सन्नेहे अणोजन नाहे ।

निश्चये इनि कलिय कर्तृक विवाहेर योग्या । येहेतू शुक्शील आमांर मन हेहार अति माडिलाव इहेणछे । सन्नेहाजित विषये माधुनिगेर चित्तवृद्धिहे अमाण ।

तथापि यथार्थरूपे हेहार विषय अवगत इहेव ।

K ng.—May she be sprung from a wife of a different caste of the chief of the hermitage ? Or away with doubt.

Undoubtedly she is fit to be married by a Kshatria (of the warrior caste) ; because my noble mind has a desire for her. In doubtful matters the propensities of good men's minds are decisive proof.

Nevertheless I will know the truth about her.

शकुन्तला । [ससम्भ्रमम्—व्ययं यथा तथा]

सलिलस्य सेकेन सः सम्भ्रमः वेनः सञ्चलनमिति यावत् तेन सङ्गतः मधुकरः भ्रमरः नवमालिका उज्झित्वा विहाय मे वदनं अभिवर्त्तते, अभिलक्ष्य धावति ।

उज्झ लट्—उज्झति, लिट् उज्झामास... ; लुङ् औज्झीत् । अभिवर्त्तते इत्यत्र वृत्तेरभिपुञ्जस्य सकर्मकत्वम् ; यद्वा अभिरभागे इति कर्मप्रवचनीयसंज्ञा—, तद्योगे वदनमित्यत्र द्वितीया ।

शकुन्तला । [वायु इहेण] (शुभा), सलिलमेकं लता कम्पित इहेण उंणतित एकटि मधुकर नवमालिका गरिहाग करिया आमांर मुखेन दिक्के आसितेछे । अमर कर्तृक गौड़ा अभिनय करलेन ।

Sakuntala.—[*In a flurry*] Ah ! by reason of the motion caused

by the pouring of water, a bee has flown up and leaving the jasmine is flying at my face. [Acts as if teased by a bee].

राजा । [सुहृदा सह वर्तमानं इति ससृहं सटणं बिलोक्य] चलेति । चलापाङ्गा वेषधुमतीं दृष्टिं बहुशः सृशसि ; रहस्याख्यायौव कर्णान्तिकचरः मृदु स्वनसि करौ व्याधुन्वत्याः अस्याः रतिसर्वस्वमधरं पिबसि, वयं तत्वान्वेषात् हताः हे मधुकर त्वं कृतौ खलु । २

चलः चञ्चलः, सुहृद्, प्राज्ञः, वर्यः, तां चक्षुष्यतां चक्षुष्यतां, वेषधुः कम्पः (द्वितीयाद्युच् इति वेषधातोः अद्युच् भावे) विद्यते यस्याः तां वेषधुमतीं चक्षुष्यतां दृष्टिं बहुशः बहुवारान् सृशसि चक्षुषि इत्याशयः । रहसिभवं इति रहस्यं गोप्यं तस्य आख्यायौ इति रहस्याख्यायौ इव, किमपि गोप्यं कथयितुमिव इत्यर्थः कर्णस्य श्रुतेः अन्तिके समीपे चरति इति कर्णान्तिकचरः कर्णमूले इत्यर्थः मृदु मृदु स्वनसि गुञ्जसि । करौ हस्तौ व्याधुन्वत्याः कम्पयन्त्याः भ्रमरजिरासाय उत्क्षिपन्त्याः अस्याः रतेः सर्वस्वं सारभूतं अधरं पिबसि धयसि, कार्मणमधरस्यवाद् सुरसादतिरिच्यते इतिभावः । वयं तत्त्वस्य किमियं मत्परिधाया न्वेति स्वल्पस्य अन्वेषात् हताः ; हे मधुकर त्वं कृतौ कृतकार्यः खलु । शिखरिणीवत्तम् । रमेः रुद्रैस्त्रिधा यमन-सुभलागः शिखरिणी इति लक्षणम् । अन्योऽपि कामुकः प्रियायाः लीलां दृष्टि चक्षति पुनः कपोलतले लपितुं किमपि श्रुतिमूले चारुचक्षति दयितां पुलकैरनु-कूलं । किञ्च मामा मानद इति क्षामाक्षरोक्षापिनीं सरभसमालिङ्गा अधरं धयति इति हृदयम् । अत्र मधुकरं नायकव्यवहारसमारोपात् समासोक्तिः साच उपमया अङ्गाङ्गिभावेन सङ्गीर्यते । २१

समासोक्तिः समैर्यत्र कार्यलिङ्गविशेषणैः ।

व्यवहारसमारोपः प्रस्तुतेऽन्यस्य वस्तुनः ॥ इति लक्षणम् ।

बहुशः बहुशब्दात् शस तत्त्वान्वेषात्, तत्त्वान्वेषं अवलम्ब्य व्यवहारीपे कर्मण्यधिकरणे इति पञ्चमी द्वैत्ये वा । आख्यातुं शीलमस्य इति आख्यायौ मुख्यज्ञातौ शिनिस्ताच्छील्ये इति शिनिः रहस्यस्य आख्यायौ इति रहस्याख्यायौ ।

Change of voice — चलापाङ्गा दृष्टिः वेषधुमतीं सृशते । रहस्याख्यायिनेव स्वन्यते कर्णान्तिकचरेण... रतिसर्वस्वं अधरः पीयते । अस्माभिः हतैः त्वया कतिना भूयते ।

राजा । [सुहृदं सहितं निरीक्षणं करिष्ये] हे जगत्, तूयि ईश्वरं कम्पमानं, चक्षुष्याद्युत्तरं नश्यन् बहुवारं स्पर्शं करिष्ये, कोनं गोपनीयं कथां बलिबे एते हेतू येन कर्णैः निकटं उद्दिश्या उद्दिश्या मृदुभावे शुनं शुनं करिष्ये ; इत्युक्तान्न करिष्ये ।

নিবারণ করিলেও রক্তির সারভূত ইহার অধর পান করিতেছে। আমরা তত্বাবেষণ করিতে গিয়া ইত ইইলাম (গেলাম) : তুমিই কৃতী।

King.—[*Looking wistfully at her*].—Many a time you kiss her trembling eye with rolling corner ; as if to tell some secrets, hovering near her ear, softly do you hum. While she waves her hands, you kiss her lip, the highest essence of sexual pleasure. We are done for in ascertaining the fact or truth ; you must be very lucky.

শকুন্তলা । নার্যং দৃষ্টে, দুঃস্থঃ পৃথক ইতি যাবৎ দৃষ্টে পৃথগবিয়াতয় ইত্যমরঃ । পৃথগসমাবেজাত্যে ইতি অবিনয়ে অর্থে পৃথি: নিষ্ठायां সনিट्, অন্যত্র ধর্ষিত: । বিরতীভবতি অন্যচ্ছিন্ স্থানে গমিष्यामि [কতিচিৎ পদানি গত্বা বিলীক্য] কথং অবাপি আগচ্ছতি, সখি অনসূয়ে, সখি প্রিয়বদে দুরাত্মনা অনেন ভ্রমরেণ পীড্য-মাণাং মাং রক্তম্ । ব্যাঙ্পরিভ্য: রম: ইতি বিপূর্ণ্বাৎ রমে: পরস্মৈপদম্ অভিভবন: সকল্মকত্বাৎ কর্মণি শানচ্ । কিম্শব্দাৎ উতিপ্রত্যয়েন কতিশব্দ: সিদ্ধ: । “উতিয়” ইতি উতিপ্রত্যয়ান্ভস্য শব্দস্য ষট্ সংজ্ঞায়াং “ষড্ভ্যো লুক্” ইতি শ্ৰীলুকি কতি ইতি পদ ততশ্চিত্ত প্রত্যয়: অনিয়মার্থে ।

ভমে [ক্ষিতেন (ঝুঁপ্‌হাসিন) সহ বর্তমান ঘটাতথা] যত: খলু আশ্রমপদানি রাজ: বিপর্যস্তিতানি অতী রাজা আশ্রমবাসিনাং পীড়াহরেণ ভাব্যং । ত্বমিদানীং আত্মব্যাণায পৃথিবীপতিং দুশ্যন্তমাচ্ছয় ।

শকুন্তলা । এই ছুটে বিরক্ত হইতেছে না; আমি অল্প স্থানে গাউ [কয়েক পদ, গমন করত দৃষ্টিনিক্ষেপ করিয়া] এখানেও আসিতেছে; সখীগণ! এই দু:শীল ভ্রমর আমাকে পীড়া দিতেছে, তোমরা পরিজ্ঞান কর ।

সখীগণ । (ঝুঁপ্‌ হাস্য কবিয়া) আমরা জ্ঞান করিবার কে? ডুবাসুকে আশ্রান কর, রাজা উপোষন রক্ষা করেন ।

Sakuntala.—This impertinent bee will not desist. I will go elsewhere [going a few steps and glancing around] How now here also it comes. My friends, deliver me from the attack of this ill-behaved bee.

Both the companions.—[*Smiling*] Who are we to deliver you ? Call Dushyanta (to your aid). The groves of penance are to be protected by the King.

রাজা । আত্মানং প্রকাশয়িতুং দর্শয়িতুং অযং অবসর: অবকাশ: সময় ইতি যাবৎ “কালসময়বেলাসু” তুমুন্ । ইতি তুমুন্ । ন ভেতব্যমিতি [অর্জুন্নি স্বগতম্ অর্জুন্নিদ্বাৰ্য্যে আত্মগতম্] অধুনা গচ্ছ্যেয়ম্ চেত্ মম রাজভাব: নৃপতিল—অহং দুশ্যন্ত ইতি—অভিজ্ঞাত: পরিজ্ঞাত: ভবেত্ ।

राजा । [त्वरया सह उपसृत्य गत्वा] क इति अन्वयः—

दुर्विनीतानां शासितरि पौरवे वसुमतीं शासति कः अयं मुग्धासु तपस्विकन्यासु अविनयं आचरति ?—

दुर्विनीतानां दुष्टानां शासितरि नियन्तरि पौरवे, पुरुवंशीये दुष्यन्ते वसुमतीं पृथिवीं शासति पालयति सति, यस्य च भावेन भावलक्षणमिति सप्तमी ; कीदृशं मुग्धासु रम्यासु यद्वा अप्रबुद्धमनःसु बालासु इत्यर्थः तपस्विकन्यासु अविनयं दीरात्म्या आचरति ।

दुर्विनीतानामित्यत्र शेषे षष्ठी न कृदयोगलक्षणा ; शासितरि इत्यत्र शीलार्थत्वन्-प्रयोगात् ।

Change of voice.—अविनयः आचर्यते केन अनेन ।

राजा । निजके प्रकाश करिचार एही समय । उग्र नाई [अर्ध उच्चारण करिब, अगठ] ईशते आमि राजा ईश जानिते पारिवे । ভাল এইরূপ বলিব ।

शकुन्तला । [करेकण्ठ गमन करिष्य दृष्टिनिर्लेप करतः] एहानेও আমাৰ অনুसरण करিতেছে ।

राजा । [सङ्घ गमन करिष्य] द्रुष्टेदिगेर शासनकर्त्ता पुरुवंशीय दुष्यान्त यगन पुनिनी पालन करितेछेन, तबन केन (दुरात्मा) अन्तरी तापमकस्यादिगेर प्रति अविनय आचरण करितेछे ।

King.—This is the opportunity for showing myself Don't fear, don't fear ; [*half uttering ; aside*] that I am king (literally my king-ship) will be known. Well ! Thus I shall speak (to them).

Sakuntala.—[*Moving a few steps further and glancing around*]. What ? It still follows me.

King.—[*Advancing hastily.*] When the descendant of Puru. (Dushyanta), a chastiser of the ill-behaved, rules the earth, who is it that behaves rudely towards pretty young maidens of the hermits ?

अनसूया । अत्याहितं महान् अनर्थः, अत्यन्तं आधायिते, तन्निवारणार्थं मनी दीयते अस्मिन् इति अत्याहितम्, अत्याङ्पूर्व्वात् दधातिः अधिकरणे क्तः । अकातरा कातरा भूता इति कातरौभूता कातरशब्दात् अभूततद्वावे चित् ।

राजा । अयि इति कीमलामन्त्रणपदम् । अपीति पाठे अपिः प्रत्ये ।

शकुन्तला । [साध्वसं भयं तस्मात् हेतोः अवचना तूष्णीं तिष्ठति । साधु सम्यक् अस्यति विक्षिपति चित्तं यत् तत् साध्वसं भयं । साधु + अस् + अच्] ।

अनसूया । अतिविधिविशेषस्य भवादृशस्य विशिष्टस्य अतिथेः, सामेन तपः इदान

বর্ধতে। শকুন্তলী উঠজ' পর্য্যশালা গচ্ছ ; ফলেন মিশ্র তত্ ফলমিশ্র "পূৰ্ব্বসহস্র-
সমনাথকলঙ্কনিপুণমিশ্রস্বচ্ছৈ" ইতি তৃতীয়াতত্পুরুষঃ। ফলসঙ্কিতং অর্ঘ্যে অর্জন-
দ্রব্যং উপহর অর্ঘ্যং দিহি। ইদং সেচনার্থং কলসস্থিতং জলং পাদোদকং পায় পাদ-
প্রচালনার্থং জলমিত্যর্থঃ ভবিষ্যতি। পাদেন অর্ঘ্যেণ চ অতিথিঃ সম্পূজ্যতে ইत्या-
চারঃ। মূল্যে পূজাবিধৌ অর্ঘ্যং ইত্যমরঃ। অর্ঘ্যায় ইদং অর্ঘ্যং পাদাঘোষ্যন্তি
যত্ প্রত্যয়ঃ।

আপ: স্তীরং কৃশাযশ্চ দধি সর্পি: সতষ্ণুলম্।

যত: সিদ্ধার্থকশ্চৈব অষ্টাঙ্কীর্ঘ: প্রকল্পিত: ॥

[সকলে রাজাকে দেখিয়া কিাকৎ সন্ত্রস্ত হইলেন]

অনসূয়া। অর্থা! কোন অত্যাহিত নহে। আমাদের এই প্রিয়সখী জ্বর
কর্জুক পীড়িত হইয়া কাতর হইয়াছেন। [শকুন্তলাকে দেখাইয়া দিলেন।]

রাজা! [শকুন্তলার দিকে কিরিয়া] অগ্নি তপস্তা বৃদ্ধ পাইতেছে কি?

শকুন্তলা। [ভয়ে মৌনভাবে রহিলেন।]

অনসূয়া। বিশিষ্টে আতিথ্যলাভে এক্ষণ তপস্তার বৃদ্ধি। শকুন্তলে, গর্শালার
গমন কর এবং কলসহিত অর্থা আনয়ন কর। এই কলসাহিত জল পাদপ্রচালনের
উপযোগী হইবে।

[All the maidens, on seeing the king, became a little startled].

Anasuya.—No great calamity, sir! This friend of ours, teased
by a bee, has been a little frightened. [Points to Sakuntala].

King.—[Turning to Sakuntala] Do the devotional rites, good
maiden, prosper?

Sakuntala.—[Stands silent and confused].

Anasuya.—(Yes, they prosper), now that we have got a distin-
guished guest. Dear Sakuntala, go and bring from the cottage a
respectful offering of (rice, fruit &c....) This (water in the water-
pot) will do as water for the feet.

রাজা। ভবতীনাং স্মৃতযশ-সম্বন্ধা-প্রিয়য়া চ মিত্রা বাচ্যা আশ্রিত্য অতিথি
সৎকার: কৃতম্। অর্ঘ্যাদিনা অলামতিभाव:। অতিথয়ে ইদং ইতি জ্ঞেয়ম্। সুশীভনং
বৃত্ত্যতি জনেন ইতি স্মৃতধাতী: করণে চতুর্থ্যে ক:। বাহুল্যকাত্ উপসর্গদীর্ঘত্বম্।
স্মৃতং সত্যং; তদ্বতি ত্রিষু। যদ্বা সুপ্তু জনয়তি প্রীণয়তি ইতি স্মৃৎ জনয়তে: ক্রিপ্।
স্মৃৎ চ সত্যতা চ ইতি স্মৃতা, সত্যাপ্রিয়া চেত্যর্থ:।

প্রিয়বদা। প্রজ্ঞা জ্ঞায়া যত সা প্রজ্ঞায়া, সা চ শ্রীতলা চ ইতি প্রজ্ঞাযশ্রীতলা
কর্ম্মধারয়ে পূৰ্ব্বপদসম্প্রদ্বন্দ্বभाव:; তस्याং, সত পর্বাণি পূৰ্ব্বসু যস্য স: সতপর্বা:

(হৃদিবিষয়ে সংখ্যাশব্দস্য বীক্ষার্থত্বং জ্ঞেয়ম্ । সমপর্শ্যোবিশ্রান্তত্বক্ শারদৌ
বিষমশব্দদ্বয়ঃ) তস্য বেদিকায়া মুহূর্ত্তং উপবিশ্য পরিশ্রমস্য অশ্ববিলম্বন-
জন্যখ্বেদস্য বিনোদঃ, অপনয়নং তং করাতু ।

রাজা । যুমপি যনিম জলসেচনরূপেণ কর্ম্মণা নিশ্চিতমেব পরিত্যাস্তাঃ ।
যুমপি অতীপবিশ্য ক্রমাপগমং কর্ত্তুমর্হ্য ইত্যভিপ্রায়ঃ ।

অননুয়া । পর্য্যুপাসনং—সমীপে উপবেশনাदिना अभिप्रायस्यानुवर्त्तनम् ।

সর্ব্ব—[উপবিশতি] সর্ব্বাশ্চ সর্ব্বেষ ইতি সর্ব্বো পুমান্ স্ত্রিয়া ইতি হ্রস্ব
পুল্লিঙ্গকশেষঃ । In compounds of the একশেষ kind the masculine
remains, the feminine is elided.

রাজা । আপনাদের সত্য মিটেবাক্যেই আতিথ্য করা হইয়াছে ।

শ্রিয়ংবদা । তবে অতিষ্ঠায়ুক্ত শীতল, এই সপ্তপর্ণ বৃক্ষের বেদিতে মুহূর্ত্তকাল
উপবেশন করিয়া ক্লান্তি দূর করুন ।

রাজা । আপন রও “ ” যাদ্বারা পরিশ্রান্ত হইয়াছেন ।

অননুয়া । শকুন্তলে অতিথির উপাসনা করা আত্মাদিগের উচিত ; এস এইখানে
উপবেশন করি ।

সকলে । [উপবেশন করিলেন ।]

King.—The rites of hospitality have been performed by your
true and sweet words.

Priyambada.—Then, good sir, be pleased to sit for a while on
the elevated ground (round the ~~Sakuntala~~ tree, and rest yourself.

King.—Surely you, too, must have been fatigued by this em-
ployment, (action or task).

Anasuya.—Dear Sakuntala, we ought to sit by the side of our
guest. Let us sit down here.

All —[*Sit down together*].

শকুন্তলা । [আত্মগতম্] তপাবনবিরোধিনঃ আশ্রমবিকল্পস্য, বিকারস্য চেতসঃ
অন্যথাभावस्य, मदनभावस्य इत्यर्थः, गमनीया आश्रयणीया, विषयीभूता इत्यर्थः ।

রাজা । [সর্ব্বাঃ বিলীক্য] অহী ইত্যশ্রয়্যে অব্যয়ং, বয়স্য রূপস্ব ইতি বয়ীরূপে
সমে তুল্যে বয়ীরূপে তাভ্যাং রমণীয়ম্ শ্রীভগম্ ভবতীনাং সৌহার্দ্যম্ প্রণয় ।

সুহৃদস্য ভাবঃ ইতি সৌহার্দ্যম পচে সৌহৃদ্যম্ “বা শীকণ্যস্রীশেষ—ইতি
পচেহৃদস্য হৃদাদেশঃ । হৃদাদেশপচে “হৃদভগসিন্ধুলে পূর্ব্বপদস্য চ” ইত্যুভয়পদ
বৃদ্ধি ইতি কাশিকা ।

The forms সৌহার্দ্যম্, সৌহার্দম্ and সৌহৃদ্যম্ (this last form is

rarely used) are all used by writers in the sense of friendship. But with due deference to grammar they can not be used in the sense of friendship. The authors of the *Kasika* and, in their wake, Bhattoji derive them from the base **सुहृदयः**. But **सुहृदय** does not mean a friend. For it has been laid down by Panini that in the sense of a friend the form **सुहृद** and not **सुहृदय** is available. (“**सुहृददृदौ निवामित्रयोः**.”) Under this rule the *Kasika* observes that **सुहृदयः** means **कारुणिकः**, (a kind-hearted man). Hence **सौहार्दम्** &c. should, strictly speaking, be used to connote kind-heartedness and not friendship. Mallinatha in explaining **वर्णभित्रसौहृदः** in the *Kumarsambhavam*, Canto IV. seems to be inclined to derive **सौहृद** from **सुहृदय** and **सौहार्द** from **सुहृद**. And the authority he quotes there is indisputable. (**सौहृददौर्दृदशब्दावणि हृदभावात् वामनसूत्रेति**). From a logical point of view also the form **सुहृद** should yield the derivatives **सौहार्दम्** and **सौहार्दम्**. For the rule “**हृदभगसिन्धन्ते पूर्वपदस्य च**” requires that the compound should end in **हृद** and not **हृदय**. To hold that the two rules “**हृदयस्य हृल्लेखयदण्लासेषु**” and “**हृदभगसिन्धन्ते पूर्वपदस्य च**” will operate simultaneously in the instance **सुहृदयस्य भावः सौहार्दम्**, seems to be expecting too much. It is perverse logic to maintain that **सुहृद** with **अच्** should yield **सौहृदम्** though the rule explicitly lays down that compounds ending in **हृद** will have the vowels of both the members of the compound prolonged in the presence of तद्धित affixes having an indicatory, **ण, ज** or **क**. Padmanabha, the author of the *Supadma*, simplifies the matter by saying **सौहृदमिति पदं बाहुलकात् सिद्धम्**.

प्रियंवदा । [जनान्तिकम्] मधुरा मनीषरा प्रीतिकरी इति यावत् गन्धारीच दुरधिगमान्तरभावाच्च आकृतिः आकारः यस्य, सः चतुरं निपुणं प्रियं सुन्दरं च आलपन् अयं प्रभावः प्रतापः विद्यते यस्य सः इव लक्ष्यते । अनुपसृष्टात् सुर्वो चञ्चविधानात् पङ्कटीभावः इति प्रभावः स विद्यते अस्य इति प्रभाववान् चवपचेन कर्मधारयान्तरलक्ष्यैः इत्यस्य अनुशासनस्य बाधः कथञ्चित् सिद्धयः ।

অনসূয়া । যত ত্বং জিজ্ঞাসসি তজ্জ্ঞানে, সমাপীচ্ছা বচন্তে...[প্রকাশ্য রাজানং
প্রতীত্যর্থঃ] ভবতঃ সপ্তদৈশ্চ আলাপেন জনিতঃ উত্পাদিতঃ বিশ্বাস মা মন্দয়তি
সুখরয়তি । কতম ইতি কচ্ছিন্ রাজবংশে জন্ম পরিহৃত্যতীতং ভবতা ইত্যর্থঃ ।
বিরহেণ ভবতা বিয়োগেন পর্য্যুতসুকঃ দুর্মনাযমানঃ জন যচ্ছিন স বিরহপর্য্যুতসুক-
জনঃ ; কুব ভবতী নিবাস ইত্যর্থঃ । সুকুমারতরঃ অতিকোমল অপি আত্মা দীর্ঘঃ
“আত্মা দীর্ঘ ধৃতী জীবৈ স্বভাবৈ পরমাत्मनि” তপোবনপরিশ্রমস্য আশ্রমাগমনজন্য-
স্বৈদস্য পদং স্থানং উপনীতঃ প্রাপিতঃ । তপোবনাগমনপ্রযাজনং কিমिति তাত্পর্য্যম্ ।
মন্দয়তি ইত্যত্র চৌরাদিকস্য ধাতীঃ হেতুমতি ণিচি রূপম্ ।

N. B. This courteous address of Anasuya reflects great credit upon the woman of the time of Kalidasa.

শকুন্তলা । [আশ্রয়গত] ইহাকে দেখিয়া কেন আশ্রমবিরুদ্ধভাবের বিষয় হইলান
(অর্থাৎ আশ্রমবিরুদ্ধভাব কেন আবির্ভূত হইতেছে ?)

রাজা । [সকলকে অবলোকন করিয়া] আহা, বয়স এবং রূপ তুল্য হওয়ার
আপনাদের সৌহার্দ্য অতিশয় মনোজ্ঞ হইয়াছে ।

প্রিয়ংবদা । [জনান্তিকে] অনসূয়ে, মধুবংশীরাবৃত্তি এই ব্যক্তি স্বন্দ্য এবং
নিপুণভাবে আলাপ করিতেছেন এবং ইহাকে প্রভাবসম্পন্ন বলিয়া বোধ হইতেছে ;
হিন কে ?

অনসূয়া । সপি আমারও এ বিষয়ে কৌতুহল হইয়াছে । ইহাকে জিজ্ঞাসা করি ।
[প্রকাশ্যে রাজার প্রতি] আপনার মধুর আলাপজনিত বিশ্বাসে (সাহসে) আমাকে
বলিবার জন্য প্রণোদিত করিতেছে মহাশয় কোন রাজর্ষি বংশ অলঙ্কৃত করিয়াছেন ;
কোন দেশের লোক আপনার বিরহে উৎকর্ষিত হইয়াছে ? এবং কি নিমিত্তই বা এই
সুকুমার দেহকে তপোবনগমনের পরিশ্রম স্বীকার করিয়াছেন !

Sakuntala.—How is it that at the sight of this man I have become accessible to emotions inconsistent with penance or religious vows ?

King.—[Looking at them all] Ah ! Sweet is your friendship on account of your age and your appearance being equal.

Priyambada.—[Aside] Anasuya, who is this person of sweet and solemn appearance, of clever and charming address, and seeming to have majestic power ?

Anasuya.—Mine, too, my friend, is the same curiosity. I will ask him. [Aloud] Your kind words have begotten (a kind of) confidence which prompts me to speak. What royal family has been adorned (ornamented) by your honour ? The people of what coun-

try is now mourning your honour's absence ? and why has this delicate person been exposed to the fatigue of (coming to) this grove of penance ?

शकुन्तला । [आत्मगतम्] हृदय मा उत्ताम्य एषा त्वया चिन्तितानि अनमूया मन्त्रयते । उत्ताम्य खित्यस्व ; दैवादिकात् तमेर्लोष्ट । मन्त्रयते, उच्चारयति, वदति इत्यर्थः ।

राजा । [आत्मगतम्] केन प्रकारेण आत्मनः परिचयं दास्यामि कथं वा आत्मनः राजभावस्य गोपनं विधास्यामि, भवतु अनेन प्रकारेण एनामभिधास्ये [प्रकाशम्] पौरवेण राज्ञा दुष्यन्तेन धर्माधिकारी धर्मादीनां अवेक्षणार्थं यः नियुक्तः सोऽहं कथित राजपुरुषः इत्यर्थः कृतः । पक्षान्तरे पौरवेण राज्ञा दुष्यन्तपिता यः लल्लवर्णोजनः धर्माधिकारी, धर्मपालनार्थं राज्ये इत्यर्थः नियुक्तः अभिषिक्त इत्यर्थः सोऽहं न सन्ति विद्वाः यासां तामां अविद्वानां क्रियाणां इत्यादीनां उपलभ्याय ज्ञानाय इदं धर्मारण्यं तपोवनमायातः । भवति इति सम्बोधनपदं यद्वा नियुक्तः भवति इत्यन्वयः ।

उपपूर्वात् लभेः घञ् लभेश इति नुम् तुमर्थाच्च भाववचनादिति चतुर्थी तादर्थ्ये वा । लभ लट् लभते; लिट् लभे ; लङ् लभस्व ; सन् लिप्त । धर्मस्य अरण्यं इति धर्मारण्यं अश्वघामादिवत् षष्ठीसमासः । विहन्त्यते एभिः इति विद्वाः अन्तरायाः विपूर्वात् हन्धातोः घञर्थे कः ।

शकुन्तला । [आत्मगतम्] ज्ञप्तय उद्दिष्ट इहैव ना तूयि याहा जानितेछ, अनमूया ताहाई दलितेछे (शिज्जामा करितेछे) ।

राजा । [आत्मगतम्] किरूपे आगनार परिचय प्रदान करि, किरूपेई वा आत्म-गोपन कवि । जाल इहाके ऐरुग वलि [प्रकाशे] याहाके पूरुवन्शीय नरपति धर्माधिकारे नियुक्त करियाछेन आमि सेठे । (मुनिनिगरे) यज्जादि निर्बिघ्ने अनुष्ठित इहेतेछे कि ना जानिगार जना एह तपोवने आगियाछि ।

Sakuntala.—[*Aside*] Don't be distressed, my heart. Anasuya utters (asks) what you are thinking of.

King.—[*Aside*] How shall I make myself known and shall (at the same time) disguise myself ? Well ! Let me tell her in this way ; "I am the person charged by his majesty, the descendant of Puru, with the administration of justice and religion ; and am come to this sacred grove to know if the rites (of the hermits) are performed without obstruction."

अनमूया । सनाथा इदानीं धर्माचारिणः । साम्प्रतं भवदागमनेन धर्मानुष्ठान-रताः तापसाः नार्थवन्तः सहायवन्त इत्यर्थः ।

শকুন্তলা । [শঙ্করলজ্জা রাগি অনুরাগজন্য লজ্জা রূপযতি নাটয়তি তব লজ্জানুভবে নাথশব্দস্য পতিরিতি ব্যঙ্গোদ্যে নিমিত্ত] ।

সখ্যৌ । [উভয়োঃ শকুন্তলায়াঃ দুঃখন্তস্যচ আকারং আকৃতিং লক্ষণয়া আকৃতি-গতং আন্তরবিকারলক্ষণং বিদিত্বা জ্ঞাত্বা জনান্নিকম্] ।

শকুন্তলা । [রীষেণ ক্রোধেন সহবর্তমানং যথা তথা] ।

সখ্যৌ । জীবিতস্য সর্বস্বস্বরূপয়া ত্বয়া অপি ; ত্বামপি সমুদায় ইত্যভিপ্রায়ঃ ।

শকুন্তলা । অপেতম্ দূরীভবতম্ । ইণ্যগতাবিধাতীঃ খোটি সখ্যমপুরুষস্য দ্বিবচনম্ ।

রাজা । সখ্যৌ গতমিতি সখ্যৌগতং শ্রিতাতীতৈত্যাदिना द्वितीयातत्पुरुषः । सखीसम्बन्धि किमपि वस्तु पृच्छामः । वयमिति बहुवचनम् अस्मदौ द्वयोः इति सूत्रेण । अत्र अपिः समुच्चये । यथा त्वं पृच्छमि तथा अहञ्च प्रत्यामि ।

সখ্যৌ । অন্যয়া পার্থনয়া অনুষ্টুপীতা বয়মিত্যর্থঃ ।

অনুষ্টুপী । এক্ষেণে ধর্মচারিণ্যে সনাথ ।

শকুন্তলা । [রাজার প্রতি অনুরাগ বশতঃ মলজ্জভাব অস্তিনয় করিলেন] ।

সখীদ্বয় । [উভয়ের আকারগত বিকারলক্ষণ জানিয়া জল্পাস্তিকে*] । 'মখি শকুন্তলে যদি তাত কণ্ অদ্য এতানে উপস্থিত থাকিতেন ?

শকুন্তলা । [সক্রোধে] তাহা হইলে কি হইত ?

সখীদ্বয় । এষ্ট বিশিষ্টে অতিথিকে জীবিতসর্বস্বও দিয়া কৃতার্থ করিতেন ।

শকুন্তলা । তোমরা দূর হও, কিছু মনে করিয়া বলিতেছ, তোমাদের কথা শুনিব না ।

রাজা । আমিও আপনাদের মখী সহকৈ কিছু জিজ্ঞাসা করিব ।

সখীদ্বয় । মহাশয় আপনার এষ্ট প্রশ্ননা আমাদের প্রতি অনুগ্রহস্বরূপ ।

Anasuya — The righteous, then, have now a guardian.

Sakuntala.—[*Acts the part of being bashful as manifested in the amour*]

The two friends.—Perceiving the feeling as manifested in the appearance of Sakuntala and the king. Dear Sakuntala, if father Kanwa were here to-day.—

Sakuntala.—[*Angrily*] What then ? (What if he were here) ?

The two companions —He would make this guest of distinction happy with all that is most dear to his life,

Sakuntala.—Go to ! with some idea in your mind you speak (thus). I won't listen to your words.

King.—I too will ask some thing regarding your friend (Sakuntala).

The two friends —Sir this request is a favour (shown to us).

রাজা । ভগবান্ কাশ্যপঃ কল্বঃ শশ্বত্ ভবং ইতি শাস্বত তস্মিন্ শাস্বতে নিত্যে ব্রহ্মণি তপসি নৈষ্ঠকব্রহ্মচর্য্যে স্থিতঃ । অদারঃ সন্ তপঃপরাযণ ইত্যর্থঃ ইতি প্রকাশঃ ইতি প্রসিদ্ধিঃ, ইতি বয়ং জানৌম ইত্যর্থঃ । ইয়চ্চ যুবयोः সখৌ শকুন্তলা তস্য আত্মজা কন্যা এতৎ কথম্ অকৃতদারস্য কথং কন্যোত্পত্তিসম্ভবঃ ।

যদপি ‘কালাত্ ঠজ্’ ইতি সূত্রেণ শশ্বত্ শম্বাত্ ঠজি কৃতে শাস্বতিকমিত্যেব পদং ব্যাকরণসঙ্গতম্ অতএব স্তবকারোঽপি, যেষাঞ্চ বিরোধঃ শাস্বতিকঃ ইত্যাহ, পথাপি প্রয়োগবশাত্ শাস্বতমিতি পদং সাধু ইতি বামনঃ । বেদকৃত্ব তপৌ ব্রহ্ম ইত্যমরঃ ।

অনসূয়া । কুশিকস্য গোবাপত্র পুমান্ ইতি কৌশিকঃ, রাজা চাঙ্গৌ ঋষিয়েতি রাজর্ষিঃ ; জাত্যা চান্সয়ঃ তপঃপ্রভাবেণ ব্রাহ্মণঃ বিশ্বামিবঃ, অতোঽস্য রাজর্ষিরিতি সংজ্ঞা । গোব বংশঃ তস্য (তস্মাত্ প্রাপ্তমিত্যর্থঃ) নামধেয়ং যস্যঃ সঃ গোবদনামধেয়ঃ । অন্বয়াধীওত্ব তীবংশীগীতছাভিজনঃ কুলমিত্যমরঃ । গোবঃ শৈলি, গৌক কুলাস্বয়ীরিতি মেদিনী ।

অনসূয়া । প্রभवति अस्मात् इति प्रभवः कारणम् (भवतेरपादाने अप् वा जल जनकः इत्यर्थः) । उज्झितायाः पितृभ्यां परितृक्तायाः अस्याः शरीरस्य संवर्द्धनादिभिः पालनादिभिः कल्वः अस्याः पिता । उज्झ + क्त (कर्मणि) = उज्झक्त स्त्रियां उज्झिता उज्झति, उज्झामास उज्झाम्भूव...औज्झीत् ।

রাজা । ভগবান্ কাশ্যপ নিত্য ব্রহ্মচর্য্য অবলম্বন করিয়াছেন এইরূপ প্রসিদ্ধ । ইনি তাঁহার কন্যা ইহা কিরূপে হয় ?

অনসূয়া । মহাশয় শুনুন ; কৌশিক যার গোত্রনাম, ঐদৃশ একজন প্রভাবনম্পন্ন রাজর্ষি গাছেন ।

রাজা । আছেন শুনিগাছি ।

অনসূয়া । তিনি আমাদেব প্রিয়সখীর পিতা জানিবেন । ইহাকে পবিত্র্যাপ করিলে তাঁহ কাশ্যপ ইহার শরীরের লালন পালন করায় পিতা ইহিয়াছেন ।

King —It is a noted fact that the holy sage Kanwa, a descendant of Kasyapa, has all along been observing celibacy ; and this friend of yours is his daughter. How is it ?

Anasuya. — Be pleased, sir, to hear. There is a sage of high powers sprung from the Kshatriya caste whose family name is Kusika.

King.—It is heard that there is (such a one).

Anasuya.—Know him to be the father of our dear friend.—
Father Kasyapa is her father by reason of bringing her up (when)
deserted (by parents).

‘राजा । उज्झित इति शब्दः तेन मे कौतूहलं जनितं उत्पादितं पितृभ्यां
दुहिता कथं त्यक्ता इति ज्ञातुं कौतूहलं सम्भवतीत्येव आ मूलात् समाश्लेष्य विभाषि-
तत्वात् न समासः, आमूलं सर्वमनुक्रमेण इत्यर्थः श्रुतिमिच्छामि ।

अनसूया । किलिति वार्तायां वार्तासम्भाव्ययोः किल इत्यमरः उये कठोरे ;
राजघेरिति नियमपदेन सह सम्बन्धः नियमस्य तपश्चरणस्य व्याघातं करोति
या सा नियमविघ्नकारिणी । विपूर्वात् हनधातोः घञर्थे कप्रत्ययेन विघ्न इति
पदं सिद्धम् । मनकानाम्नि अप्सरभेदे अप्सरः शब्दस्य प्रवृत्तिवशात् अव एकत्वम् ।
प्रायेणार्थं शब्दः भूमिं प्रयुजाते तथाच—

आपः सुमनसो वर्षाः अप्सरः सिकताः समाः ।

एताः स्त्रियां बहुल्वे स्युरेकत्वोऽपि कचिन्मता ॥

राजा । उज्झित एवै शब्दे आम्नार कोतूहल उद्गमिति हैल । ममत् आम्न
अनसूया हेष्ठा करि ।

अनसूया । महाशय उम्न । पूर्वे अति कठोर उपशान्तिरत मेहै राजधिर
ममाधिर ग्यागत करिवार निमित्त ममत् देवगण मनका नामे अप्सराके प्रेरण
करिशाछिनेन ।

King.—My curiosity has been awakened by the word “desert-
ed.” I should like to hear it from the beginning.

Anasuya.—Hear, sir. Some time ago while that sage of the
Kshatriya caste had been performing a very severe penance, the
gods alarmed sent a nymph named Menaka as an interruption of
his devotions.

राजा । अन्येषां समाधि तपसः भीरवः इति अन्यसमाधिभीरवः तेषां भावः
अन्यसमाधिभीरुत्वम् । देवाः अन्येषां कठोरं तपो विलोक्य संपदविलोपशङ्कितः
नायन्ते । सम् + आङ् + कि समाधि । उपसर्गे घोः किः । समाधि नां समर्थने ।
अननीवाकनियमे काव्यस्य च गणान्तरे । इति मेदिनी ।

अनसूया । वसन्तस्य ऋतो अवतारः आविर्भावः तस्य समयः तस्मिन् ।
वसन्तोदार इति पाठे वसन्तेन उदारः रमणीयः समयः तस्मिन् । उन्मादयिह यद्दर्शनेन
स्त्रीका उन्माता भवन्ति तादृशम् । उत्पूर्वात् माद्यते, णिच् ततः कर्त्तरि लृच् ।

রাজা। পরস্মাত ইতঃপরং যদৃষ্টং তদিত্যর্থঃ গম্যতে জ्ञायতে। “বিম্বাষা পরা-
বরাষা” ইতি পরশব্দাৎ অস্মাতিঃ ; পক্ষে পরতঃ। অক্ষরসঃ সেনকায়াঃ সম্ভব
উৎপত্তিঃ যন্তাঃ সা অক্ষরঃ সম্ভবা ; অবজ্ঞাণ্যৈবধিকরণ্যো বহুব্রীহিজন্যাদুত্তরপদ।

রাজা। উপপদ্যতে যুক্ত্যে, অন্যথা কথমস্যাঃ ইডক্ রূপমিত্যর্থঃ মানুষীষু
ইতি। মানুযীষু অস্য রূপস্য কথং বা সম্ভবঃ স্যাৎ প্রভাতরলং জ্যোতিঃ বসুধাতলাৎ
ন উদতি। ২৪

মানুযীষু মানবীগর্ভসম্ভূতাসু নারীষু অস্য ইডৃশস্য রূপস্য সম্ভবঃ উৎপত্তিঃ
কথং বা স্যাৎ ন কথমপি ইডক্সৌন্দর্য্যসম্ভবঃ। প্রমথ্যা দীপ্ত্যা তরলং চঞ্চলং
জ্যোতিঃ অচিরপ্রভা বসুধায়াঃ তলং তস্মাৎ বসুধাতলাৎ চৌখীপ্রস্থাত্ ন উদতি।
জ্ঞাতলাৎ যথা বিদ্যুদ্রীতপদ্যতী তথা মানবীগর্ভাৎ প্ৰতাদৃশং রূপং ন সম্ভবতি
ইত্যর্থঃ। প্রতিবস্তুপমালঙ্কারঃ। মনোজ্ঞািতাবজ্যতৌ ষুক্ চ। মনু + অজ্ (ষুক্ is
the augment) = মানুষ। It means the human kind; when the affix
বত্ is used, the form মনুষ্য is obtained. The feminine affix
জীপ্ is applied to মানুষ and the form মানুযী is obtained; it means
a female of the human kind.

Change of voice.—সম্ভবেন কথং ভূয়তে প্রভাতরলিন জ্যোতিষা উদীয়তে। ২৪

রাজা। অস্ত্রের তপস্বী দেগিষা দেবতাদিগের এইরূপ ভয় পাওয়া প্রশংসা আছে।
অনসূয়া। তাহার পর বসন্তহেতু বর্ষাঋতু সময়ে তাহার উদ্গাদন রূপ অবলোকন
করিয়া (অর্ধ উচ্চারণ করিয়া লজ্জায় বিরত হইলেন)।

রাজা। তাহার পর যাহা যাহা ঘটয়াছিল তাহা বৃত্তিতে পারিয়াছি। ইনি
অঙ্গরোগভঁদনভূতা।

অনসূয়া। হাঁ।

রাজা। ইহা যুক্তিযুক্ত বটে—মানুষীতে ঐদৃশ রূপের সম্ভব কিরূপে হইতে পারে ?
কণপ্রভাজ্যোতিঃ ভূপৃষ্ঠে উথিত হয় না।
শকুন্তলা। (অধোমুখী হইয়া রহিলেন)।

King.—That the gods are alarmed at the devotions of others is
(a fact).

Anasuya.—Then seeing her maddening beauty at that time,
beautiful because of spring—(Half uttering, stops short on account
of bashfulness)

King.—What followed (i. e. the rest) is understood. She is,
then, born of a nymph.

Anasuya.—Yes.

King.—It is quite proper. How could such beauty (as this) spring from mortal women? The tremulously radiant lightning does not rise from the earth.

Sakuntala.—[Sits with her face bent down].

राजा । [आत्मगतम्] मे मनीरथः शकुन्तागतः अभिलाषः लब्धः अवकाशः अवसरो येन तादृशः । अप्सरःसम्भूतत्वात् इयं मे परियङ्गयोग्या । किन्तु सख्या प्रियंवद्या परिहासिन नर्म्मणा उपहासच्छलिन इत्यर्थः अहमपि आत्मनः अनुरूपं वरं लभेय इति उदाहृतां उक्तां वरस्य बीदुः प्रार्थनां लिप्सा युत्वा मे मनः चित्त धृतः द्वैधीभावी येन तत् धृतद्वैधीभावं किमियं अन्यस्मिन् कस्मिन् सौभाग्यशालिनि पुरुषे आसक्तचेता इति चिन्ताकुलं अतएव कातरं विक्रवं संव्रतम् ।

विशब्दात् प्रकारे धाच् प्रत्ययः, द्विधा इति अव्ययम् । द्विधा एव इति स्वार्थे अस्मि द्वैधम् यद्वा द्विधाभावः इति द्वैधम् ; अद्वैधस्य द्वैधस्य भावः इति द्वैधीभावः ; अभ्युत्तङ्गावे चिः अस्य चो इति अस्य ईत्वम् । धृतः द्वैधीभावी येन तत् तच्चतत् कातरञ्चेति इति विशेषणं विशेषण्येनेति समासः । ईषत् तरति इति कातरं कीरीषदर्थे इति कादेशः । कु + तृ + अच् = कातर ।

राजा । (आश्चर्यत) आमार मनोरथेर अवकाश इहेशाछे, किन्तु इहेश सथी (अश्रवदा) परिहासच्छले ये वरप्रार्थनार कथा बलिशालिनेन तांश शुनिश आमार छित्त संशयकुल इहेशाछे ।

King.—[Aside] My desire has got room for its play, but my mind is distracted by doubts at hearing her wish for a husband as referred to in jest by her companion.

प्रियंवदा । [सस्मितं शकुन्तां विलोक्य, नायकस्य राज्ञः अभिमुखी भत्वा अभिगतं मुखं यस्याः सा अभिमुखी प्रादिभ्यो धातुजस्येति बहुव्रीहिः स्त्रियां ङीप् । पक्षे टाप्] । वक्तुं कामी यस्य स वक्तुकामः तुमः^१ काममनसोरिति मलीपः । The म of तुमुन् is elided when it is compounded with काम and मनस् ।

शकुन्ता । [सखीं प्रियंवदां अङ्गुल्या तर्जयति तर्ज्या भयप्रदर्शनं प्रसिद्धम्] ।

राजा । भवत्या सम्यक् यथार्थमित्यर्थः उपलक्षितम्—अवबुद्धम् सतचरितं तस्य श्रवणं तस्मिन् लोभः तस्मात् यदा सतां चरितं इति विशदः, अन्यत् किमपि प्रष्टव्यमस्ति ।

अनसूया । अत्र विषये विचिकित्सया अलम् । तपस्विजन्मः स्वेच्छया सर्वमेव वृच्छते तत्र काचिदपि बाधा न वर्तते ।

नास्ति नियन्त्रणं प्रतिषेधने यच्छिन् सः अनियन्त्रणः 'तादृशः' 'संशुयोगः' पृच्छा यस्य यस्मै वा इति विग्रहः । विचार्य इत्यत्र निषेधाद्यलंयोगेन क्ताच् ल्यप् । अलंखलीः प्राचा क्ति प्रतिषेधयोः । In deference to the opinion of anterior grammarians ल्यप् is substituted for क्ताच् in connection with अलं and खलु having the import of negation. नामिति सम्भावनायाम् । वाक्यशोभावर्द्धने वा । यस्मै धृन् = यन्तम् । नियन्त्र ऋदात् तत् करोति तदाचष्टे इति चिच् ततः ल्युट् नियन्त्रणम् ।

प्रियंवदा । [द्वेयंशश्चोर संहित शकुन्तलार दिक् दृष्टिपाठ करतः, नारकैर भतिमूखी ह्येय] यहाशयेर आरु किछु येन बलवार ईछा आहै ।

शकुन्तला । [सथीक अङ्गुलिद्वारा उर्जन करिण] ।

राजा । आपनि ठिक अनुमान करिहाछेन । मरुतिरुद्रप्रवणलोभवशतः आनि आरु किछु जिज्जसा करिब ।

अनन्या । विवेचना करिबार (ईतस्तुतः करिबार) प्रयोजन नाहै , तपस्विजनके अवोधे जिज्जसा करा बाईते पारे ।

Priyambada.—[*Looking at Sakuntala with a smile, and then turning towards the hero.*] You seem to be desirous of asking something more.

Sakuntala.—[*Threatens her companion with her finger.*]

King.—You guess rightly. Because of a longing for hearing an account of the good, I have something more to ask.

Anasuya.—No use hesitating. Hermits may be asked without reserve and restraint.

राजा । ते सखी इति ज्ञातुमिच्छामि—तव सखीसम्बन्धिन इम विषय ज्ञातुमिच्छामि । वैखानसमिति । अनया ~~अप्रदानात्~~ मदनस्य व्यापाररीति वैखानसं व्रतं वि निषेधितव्यम् । आहो सदृशं च वज्रभाभि, हरिणाङ्गनाभि, समं अत्यन्तमेव निवर्तयति । २५।

अनया शकुन्तला अप्रदानात् प्रदानपथ्यन्तम् समासस्य विभाषितत्वादसमासः पाक्षिकः यावदसौ कर्मेचितगुणवतं वराय न दीयते तार्वादित्यर्थं मदनस्य मनीभवस्य व्यापारं कर्म प्रसरमित्यर्थं रुणद्धि इति मदनव्यापाररीति (रुधेः णिनि) मन्मथ-भावप्रतिबन्धकम् वैखानसानां वानप्रस्थानां इदमिति वैखानसं पुण्यकारण्यकं व्रतं किं निषेधितव्यम् अज्ञरितव्यम् । परिनिबन्धः सेवसितयसिबुसह सुदृष्ट स्वस्वाम् इति पलं । आहो (अव्ययम्) अथवा सदृशं (समानपूर्वात् दृशेः कन्) ईदृशं नयनं यासां ताः सदृशीचक्षाः अतएव वज्रभाः प्रियाः ताभिः हरिणाङ्गनां

भक्तानभिः स्त्रीभिः वृगोभिः समं सह (सममिति अव्ययेन योगात् वृतीया)
अत्यन्तमेव प्रियमेव निवत्स्यति स्यास्यति । किमनया आविवाहसारस्यकं व्रत-
मनुष्ठान्यते, उताही यावज्जीवनमिति सरलार्थः ।

Change of voice.—व्रतं निषेवितव्येन भुयते अनया...वत्स्यते ।

वस निवासे इति धातोः लुटि रूपम् वत्स्यति । लट् वसति, लिट् उवास ;
लुङ् अवात्सीत्, त्तः उषितः ।

इति ज्ञातुमित्यवज्ञाधातुः पृच्छार्थे वर्तते धातूनामनेकार्थत्वात् । तेन च द्विकर्म-
कत्वम् । तव सखी इति प्रष्टुमिच्छामि । पृच्छायाः परमार्थतः पावं शकुन्तला
सखीचातमारमावम् ।

राजा । आपनान्तरमथो मय्येक एवै विषय जानिते ईच्छा करि । तेन किं यतस्मिन्
विवाह नाह्य तत दिन पर्याप्त मदनया।प्राप्तविरक्त वानप्रस्थव्रत अवलक्षण करिवेन, अथवा
जुग्राह्यानिष्ठे, श्रौतिभाजन भूमीगणेर सहित छिन्नकाल वास करिवेन ?

King This I should like to know regarding your friend. Will
the vow of a recluse, opposed to the operation of love, be observed
by her till she is given away (in marriage) ? Or will she dwell for
ever with her favourite does whose eyes equal hers ?

प्रियंवदा । पुनस्त्वर्थे ; गुरोः पितुः कण्वस्य । धर्मस्य आश्रमधर्मस्य चरणे
अनुष्ठाने का कथा विवाहरूपस्य द्वितीयाश्रमोचितस्य व्यापारस्य इति अपेक्षः ।

राजा । [आत्मगतम्] इयं पार्थना शकुन्तलां वोढाह्य इत्यर्थं मनोरथः, न
दुरवापा (अवाप्तान्ते, कर्मणि खल्) ; अस्य मनोरथस्य सिद्धिर्न दुष्करा । भवेति—
अन्वयः—हे हृदय सम्प्रति सन्देहनिर्णयः जातः, साभिलाषं भव । यदयं
आशङ्कसे तदिदं स्पर्शक्षमं रत्नम् ।

हे हृदय सम्प्रति अधुना सन्देहस्य किमियं चक्षुपरिग्रहक्षमा न वेत्ताकारस्य
संशयस्य निर्णयः निश्चयः निरास इत्यर्थः जातः ; सर्वथा इयं चक्षुपरिग्रहमेति
निर्णीतम् । अतः त्वं साभिलाषेण स्पृहया सह वर्त्तमानं इति साभिलाषं शकुन्तला
प्रति साभिलाषवत् भव । यत् वस्तु अग्नि-आशङ्कसे अग्रवत् दाहकमिति तर्कयमि
हृदिदं स्पर्शक्षमं यौग्यं कण्ठधारणयोग्यमिति भावः रत्नम् । स्रष्टितनयात्वेन,
स्रष्ट्रियेण मया अग्निरिवेयं स्पष्टमशक्येति या शङ्का समुत्पन्ना सा आपाप्ता अपसरः
स्रष्टुतत्वात् रत्नमालिख्य कण्ठधारणयोग्येति भावः । विगर्वे प्रस्तुते सामान्यनिर्देशरूपा
प्रस्तुतप्रशंसा ।

Change of voice.—साभिलाषेण भुयताम्.....यत् अग्निः आशङ्कते तेन
अनेन स्पर्शक्षमेण रत्नेन भुयते ।

प्रियंवदा । महान्तर इति (एवै नास्ति) धर्मीकरण विवरेण पत्रादीन । ईहा
मिथार किञ्च बोध्य वरे सप्रानून करिवार ईच्छा ।

রাজা। [আশ্চর্য] এই আর্থনা দুর্ভেদ্য নহে। হে জনয় এক্ষণে সন্মত নির্ণয় হইয়াছে; তুমি (শকুন্তলার প্রতি) সান্ত্বিত হও। বাহাকে অগ্নি বলিয়া আশঙ্ক্য করিতেছিলে, তাহা স্পর্শযোগ্য রহু।

Priyambada.—This person, good sir, is subject to another, even in the practice of religious duties; but the wish of her father is to give her away to a worthy husband.

King.—[*Aside*] This wish (of mine) is not surely then impracticable.

Be hopeful, O my heart, now the doubts have been resolved (removed). What you suspect to be fire is a gem that can be touched.

অনসূয়া। “নিমিত্তপার্থায়প্রযোগে সর্বাসাংপ্রায়দর্শনম্” ইতি প্রথমা, ইতরাপি বিমুক্তয়ঃ সম্ভবন্তি। All the case-endings are generally seen to be used in connection with words meaning reason or নিমিত্ত।

শকুন্তলা। অসংবদ্ধ অসংলয় যথৈচ্ছামিত্যর্থঃ প্রলপতি যা তাম্।

অনসূয়া। ন কৃতঃ সৎকারঃ অর্থার্থনং যস্য তম্ অকৃতসৎকারম্। স্বস্ত্যা, কন্ডঃ অভিপ্রায়ঃ ইতি স্বচ্ছন্দঃ ব্রহ্মিণ্যে সর্ব্বশাস্ত্রঃ ইতি পুস্বদৃশ্যবঃ। তেন ইতি স্বচ্ছন্দেন প্রকৃত্যাদিত্যঃ উপসংখ্যানম্ ইতি তৃতীয়া। ততঃ তসিঃ। সার্ব্ববিমুক্তিকঃ তসিঃ। অতিথিঃ অর্চনামকৃত্বা স্নেচ্ছয়া অন্যত্র গমনং ন ন্যায়ম্।

শকুন্তলা। [নেতি...তুণীমেব প্রস্থিতা]।

শকুন্তলা। [যেম ক্রোধের সহিত] অনসূয়ে আমি চলিয়া যাইব।

অনসূয়া। কেন ?

শকুন্তলা। এই অসংবদ্ধভাষিণী প্রিয়বদার বিষয় আধা। গোতমীর নিকট বলিয়া দব।

অনসূয়া। সখি এই বিশিষ্ট অতিথির অভ্যর্থনা না করিয়া ইহাকে পবিত্রাগ করিয়া ছাড়ানুসাবে চলিয়া যাওয়া উপযুক্ত হইতেছে না।

শকুন্তলা। [কিছু না বলিয়াই চলিলেন]।

Sakuntala.—[*As if angry.*] Anasuya, I will go.

Anasuya.—Why ?

Sakuntala.—I shall report of Priyambada, who talks impertinently and at random, to the venerable Gautami.

Anasuya.—Friend, it is not proper to go away wilfully, quitting this distinguished guest to whom the rites of hospitality have not been done.

Sakuntala.—[*Without saying a word, goes away.*]

রাজা। [যদ্বীতুমিচ্ছন্ আত্মানং নিরুদ্বা ইচ্ছায়াঃ প্রতিরীধং কৃत्वा আত্ম-
গতম্] অদ্বী ইতি বিস্ময়ে অব্যয়ম্ কামিজ্ঞানানাং মনসঃ হৃতিঃ ব্যাপারঃ, যেহা
কাযকৃতঃ ব্যাপারঃ প্রতিকৃপকং প্রতিবিস্মং যস্যঃ সা। মনসী যাদ্বী ইচ্ছা প্রবর্ততে
যেহা অপি তদনুরূপা ভবতি।

N. B. In an impulsive nature the ideas have a tendency to become actualities. Although in every act of volition there is a nervous discharge through the motor nerves corresponding to every feeling or emotion in a nature ruled by impulses, instantly as the emotion is felt, the physical movements required for its fruition take place, leaving no room for deliberation to put in its claims. This was about to take place in the king Dushyanta.

অহং হি মুনিতনয়াং অনুয়াস্যন্ সহসা বিনয়েন বারিতপ্রসরঃ স্থানাৎ
অনুস্ফলদ্রপি গত্বা পুনঃ প্রতিনিবৃত্ত ইব।

শকুন্তলা অনুগমিষ্যন্ অহং সহসা ক্ৰুড়াৎ বিনয়েন শীলেন সদাচারেণ ইতি
যাবৎ বারিতঃ নিষিদ্ধঃ প্রসরী তস্য তথীকৃতঃ নেদং সদাচারানুমোদিতং ইতি বিবিচ্য
অনুগমনাৎ বিরত ইত্যর্থঃ, অস্মাৎ স্থানাৎ অনুস্ফলদ্রপি অনৈব স্থিতৌপি ইত্যর্থঃ
গত্বা পুনঃ প্রতিনিবৃত্তঃ ইব ; পুনঃ প্রত্যাগত ইব। স্তম্ভোজাঙ্কুরঃ। ২৬

Change of voice.—অনুয়াস্যতা বারিতপ্রসরেণ অনুস্ফলতা.....প্রতিনিবৃত্তেন
সুযতি।

রাজা। [শকুন্তলাকে ধরিতে ইচ্ছা করিয়া, ইচ্ছাঅতিরোধপূর্বক আত্মগত] কি
আশ্চর্য্য, কামিজ্ঞানদগের চেষ্টা চিত্তবৃত্তির অনুরূপ হইয়া থাকে।

আমি এই মুনকণ্ঠার অনুগমন করিব ; (এমন সময়ের) ইষ্টাং গ্নিয় আমার গতি-
বোধ করিল। যদন্ত আমি এতান হইতে গমন করি নাই, তথাপি যেন বোধ হইতেছে
আমি ফিরিয়া আসিয়াছি।

King.—[Wishing to catch hold of her, but checking himself, aside] Ah! a lover's feelings have a counterpart in his movements.

About to follow the daughter of the sage, but suddenly checked (arrested) by the sense of decorum, I seem to have come back after following her, though I have not moved from this place.

প্রিয়বদা। [শকুন্তলা নিরুদ্বা নিবার্য্য ধৃত্বা ইত্যর্থঃ]।

শকুন্তলা। [সমুভেদম্...সুভেদেন সুভঞ্জন সহ মুকুটৌ কৃत्वा ইত্যর্থঃ]

— প্রিয়বদা। [বলাদীনা নিবর্তয়েতি] মে ইত্যত্র ধারিঃ উচ্যমর্থঃ ইতি অন্তর্থে। In

connection with the root धारि, the creditor takes the fourth case ending.

प्रियंवदा । [शकुन्तलाके निरोध करिष्या] मणि, তোমার যাওয়া উচিত হইতেছে না ।

শকুন্তলা । [ক্রভঙ্গের সহিত] কেন ?

প্রিয়ংবদা । তুমি আমার নিকট দুইটী বৃক্ষে জল দেওয়া ধার (অর্থ তোমার যে দুই বৃক্ষে জল দেওয়া উচিত ছিল, তাহাতে আমি জল দিয়াছি) । এস আপনাকে ঋণমুক্ত কর ; তারপর যাওবে (বলপূর্বক ফিরাউলেন) ।

Priyambada.—[*Holding Sakuntala back.*] Dear friend, it does not become you to go away.

Sakuntala.—[*With a frown.*] Why ?

Priyambada.—You owe me the watering of two trees. Come, pay off your debts (literally, free yourself from debts), then go. [*Brings her back forcibly*]

রাজা । ভদ্রে, প্রিয়বদাসম্বোধনমেতৎ—অবभवती शकुन्तलां वनसेचनात् वक्षेभ्यः जलदानात् परिश्रान्तां क्लान्तां लक्षये तथाहि अस्याः बाहू घटीक्षेपणात् खल्लांसौ, अतिमाबलीहिततलौ ; प्रमाणाधिकः श्वासः अद्यापि स्तनवेपथुं जनयति ; वदने कर्णश्रीषरोधि घर्माभसां जालकं खलं ; वक्षे खंसिनि एकहस्तयमिताः मूर्धजाः पर्याकुलाः ।

अस्याः शकुन्तलायाः बाहू करौ घटस्य जलहितस्य कलसस्य उपक्षेपणात्, उन्नमनात् खल्लौ गतौ विद्यथी इति यावत् असौ बाहूमूले यौः तौ तथोक्तौ, अति-
मावं लीहितं घटसंघर्षणात् अतीवतामं तलं ययौः तौ तादृशौ जातौ । प्रमाणात्
अधिकः इति प्रमाणाधिकः ; अतिप्रमाणः श्वासः निश्वासमारुतः अद्यापि इदानीमपि,
जलसेकादूर्ध्वसि स्तनयोः वक्षोजयोः वेपथुं कर्णं जनयति । किञ्च वदने आग्ने कर्णयोः
श्रवणयोः श्रीषी भूषणार्थं परिहिते श्रीषपुष्यं रुणञ्चि यत् तत्, कर्णश्रीषरोधि,
येनाचितं कर्णावतंसीकृतं श्रीषपुष्यं गण्डसुलग्नं हतश्रीकं भवति तदित्यर्थः, घर्मा-
भसां स्वेदजलानां जालकं समूहः जालंसमूहः आनायगवाचक्षारकेष्वपि इत्यमरः ।
स्वार्थे कन् खलं विगलित । वक्षे, कवरीवन्धने, घम्भिजे इति यावत् खंसिनि
विगलिते सति-एकेन हस्तेन, अन्यहस्तस्य घटधारणे व्यापृतत्वात् यमिताः (यमार्थश्च
ततः कर्मणि क्तः), मूर्ध्नि जायन्ते ये ते मूर्धजाः सन्त्यो जनिर्भः इति उ प्रत्ययः ।
श्रीरुहः केवाः इति यावत् पर्याकुलाः इतस्ततः विक्षिप्ताः ।

खनसु चये इति धातोः क्तः खस्तः खट् संसते ; लिट् संखसे ; लङ् अख-
सिष्ट, अखसत् ।

Change of voice—প্রমাণাধিকীন স্বাসীন স্নানবিপদ্য: জন্মতে ।

तस्मात् अह एनां शकुन्तला नास्ति ऋणं यस्याः तां अन्वृणां ऋणमुक्तां करीमि ।
[अङ्गुलीयं दातुमिच्छति] ।

রাজা। ভদ্রে, ইঁহাকে জলসেচনহেতু পরিশ্রান্ত দেখিতেছি ।

বটোৎক্ষেপণ হেতু ইঁহার বাহুবয়ের মূল শিথিল হইয়া পড়িয়াছে, এবং করতল অত্যন্ত লোহিত হইয়াছে । অতি দীর্ঘবাসবশতঃ এক্ষণ পর্য্যন্তও ইঁহার গুণদ্রব কস্মিন হইতেছে । কর্ণভূষণশিরীষপুষ্পের রোধক শ্বেদজলবিন্দুসমূহ আননে বিগলিত হইতেছে; এবং কবরীবকন উন্মুক্ত হওয়ায় এক হস্তের দ্বারা নিবদ্ধ কেশপাশ উত্পত্তঃ নিক্ষিপ্ত হইয়াছে অতএব আমি ইঁহাকে ঋণমুক্ত করি । [অঙ্গুবীয় দিতে ইচ্ছা করিলেন]

King.—Good maiden, I see her already fatigued on account of watering the trees.

By reason of raising the pitcher, her arms, with drooping shoulders, have become deeply red in the palm. Even now her nordinate breath produces tremor in her heaving breast. And drops of perspiration obscuring the Sinsha in her ear are gathering in her face. The fillet of hair, having given way, the locks of hair fastened by one hand hang disordered.

Therefore let me free her from her debt. [Wishes to offer the ring.]

ভমে । [নাম্ন: রাজ: নামধেয়স্য সুদ্রাজরাণি, সত্‌কৌর্ণানি অশ্বরাণি অনুবাচ্য পঠিত্বা পরস্পরমবলীকয়ত: বিজ্ঞায়াত্‌ অন্যোন্যং পশ্যত:] ।

“পরস্পরম্”—কর্ম্মব্যতীহারে সর্ব্বনাম্ন: ইং বাচ্যে ইতি পরশব্দস্য বির্ভাব: ; ‘সমাসবদ্ধ বহুলম্’ ইতি বাহুলকাৎ বিমক্তেরলুক্ ; বহুলযচ্ছাাদন্যপর্য্যো ন সমাসবদ্ধাব: অসমাসবদ্ধাব পূর্ব্বপদস্থস্য সুপ: সূর্ব্বতন্ত্য: । কস্মাদিধিষ ইতি বিসর্জ্জনীয়ম্ ম: । When reciprocity of action is implied, pro nominal bases are reduplicated, and the বিমক্তি of the first is sometimes elided and sometimes not ; and when the বিমক্তি is not elided the case ending of the first member, whatever it may be, is replaced by the case-ending of the nominative singular.

রাজা। অস্মান্—অন্যথা অয়ং দুখ্যক ইতি সম্ভাব্য বিবিচ্য অলম্—মনসি এবং মা কুরুতম্‌ ক্ষয়ং রাজ: দুখ্যকাত্‌ পরিগৃহ্যতে লভ্যতে ইতি রাজ: পরিগৃহ: রাজসকা-

आत् प्राप्तमिदमङ्गुलीयकम् इति चेत्तीः राज्ञः पुरुषं कर्मचारिणं कञ्चित् माम् अव-
गच्छतं । इत्यात्मापहारः । अयं राज्ञः दुष्यन्तपितुः परिषदः धरिजनः—अयं अह-
मित्यर्थः ; मां राजाचासी पुरुषश्चेति राजपुरुषः (कर्मधारयः) तं अवगच्छतं अहमेव
राजा इति जानीतं, इति आत्मनिवेदनम् ।

उभयैः । [राज्ञा नानामाकर्तृ पाठं करिष्याः शत्रुणां मूढैः दिक् पृष्टि निष्कर्ष
करिष्ये] ।

राजा । आमाके अङ्गुलीयकं विवेचनां करिष्ये न न, इह राज्ञा निकटं हरेते अङ्गुलीयकं ;
आमाके राजपुरुषं वलिष्याः जानिष्ये ।

Both.—[*Reading the king's name on the seal look at each other.*]

King.—Do not suspect me otherwise. 'This is but a favour of
the king. Know me to be an officer of the king.'

प्रियंवदा । राजसकाशात् यतो लब्धं तस्मात् यस्यै कश्चिद्दातुं न योग्यमिद-
मङ्गुलीयकम् । दयापरवशेन अनेन भद्रमुखेन अथवा महाराजेन त्वं कृणुमुक्ता कृता ;
इदानीं स्वच्छन्तः गन्तुं शक्यसे ।

शकुन्तला । यदि गन्तुं मे शक्तिः स्यात् ततो गच्छेयम् । अस्मिन् लघे खलु
विगलितं मे आत्मनः उपरि प्रभुत्वम् । आत्मनः इत्यत्र चतुर्थी अपि सम्भवति ।
“प्रभवादियोगे षष्ठ्यापि साधुः” । म्

विपूज्यात् सृजतेः त्वत्प्रत्ययः भावे—विसृष्ट्यम्—विसर्जनम् ;—सृज् लट्
सृजति, लिट् ससर्ज ; लुङ् अस्माच्चौत् ।

राजा । [शकुन्तलां विलोक्य आत्मगतम्] वयम् यथा अस्या अनुरक्ताः किमियं
तथा मयि भवेत् ; न वितर्कः ; न पृच्छायां विकल्पे च इत्यमरः । अविवेकि स्यटम्—
वाचमिति ।

यद्यपि मद्बचोभिः वाचं न मिश्रयति, मयि भाषमाणे अवहित्ता कर्णं ददाति ;
कामं मदाननसंमुखीना न तिष्ठति ; किन्तु अस्याः दृष्टिः भूयिष्ठमन्यविषया न ।

यद्यपि, इयं शकुन्तला मम वचोभिः वाक्यैः सह वाचं न मिश्रयति (मिश्र इति
अदन्तः चुरादिः मया सह आलापं न करोति इत्यर्थः ; तथापि मयि भाषमाणे
कथयति सति अवहित्ता (विवक्षया अकर्मकत्वात् घाञः कर्त्तरि क्तः) दन्तमनः संयोगा
सतो कर्णं ददाति आकर्णयति इत्यर्थः । विकारो नेत्रवक्रस्य तदाकथयवषादरः ।
अन्यव्याजेन तद्वीक्षा अनुरागेकितं भवेत् । किञ्च कामं अन्यर्थं मम आननस्य
संमुखीना समुखवर्तिनी इत्यर्थः (यथामुखसमुखस्य दर्शनः इति स्वप्रत्ययः) न
तिष्ठति,—किमियं तर्हि मयि उदासीना इति शब्दा निरस्यप्राज्ञ किन्त्विति—किन्तु
अस्याः दृष्टिः भूयिष्ठं यथा तथा अन्यः पदार्थान्तरं विषयः दर्शनीयः यस्याः सा न

भवति, अनरा अनरा मामवलीकयति इत्यर्थः । बहुशब्दादिष्ठल प्रत्ययः । क्रिया-
विशेषण मिदम् ।

Change of voice.—...वाक् न मियति (अनया) कर्तुः दीयते अवहितया,
...मदाननसम्मुखोनया स स्वीयते ।

प्रিয়ंवदा । সেই জ্ঞাত এই অঙ্গুরীয়টিকে অঙ্গুলী হইতে নিযুক্ত করা উপযুক্ত
হইতেছে না । মহাশয়ের বাক্যেটাই ইনি মুক্ত হইলেন । [ঈষৎ হাস্য করিয়া] শকুন্তলে
অমুকম্পাপরবণ এই মহাশয় অথবা মহারাজ তোমাকে স্বমুক্ত করিয়াছেন ; তুমি
একণে যাইতে পার ।

শকুন্তলা [আশ্চর্য] যদি নিজের উপর প্রভু থাকিত । [প্রকাণ্ডে] তুমি
বিদায় দিবার বা নিরোধ করিবার কে ?

রাজা । [শকুন্তলাকে দেখিয়া আশ্চর্য] আমি ইহার প্রতি যেরূপ আসক্ত ইনি
কি আমার প্রতি সেইরূপ ? অথবা আমার মানারথের অবকাশ হইয়াছে—কারণ-
যদিও ইনি আমার বাক্যের সহিত নিজ বাক্য মিশ্রিত করিতেছেন না (অর্থাৎ আমার
সহিত কথা কহিতেছেন না), কিন্তু আমি কথা কহিলে, মনোযোগপূর্বক শুনিতেন :
ইহার দৃষ্টি আধকক্ষণ আমার আননের সম্মুখবর্তিনী নহে বটে, কিন্তু বহুকক্ষণ অল্প বিষয়ে
আসক্ত নয় ।

Priyambada.—Therefore this ring should not be parted from
your finger. She is released from her debts by (or at) your word
[Smiling.] Dear Sakuntala, you have been released by this kind
gentleman or rather the king. Now you may go

Sakuntala —[*Aside.*] If I had control over myself. [Aloud !
Who are you to prevent me or to send me away ?

King —[*Look ng at Sakuntala ; aside*] Is she affected towards
me in the same way as I am towards her ? Or, there is room for
my wishes (to play.) Because—

Though she does not mingle her words with mine, yet she lends
her ear attentively when I am speaking. Although her eye does
not stand my gaze, yet it is not cast upon other objects for a long
time.

নিপথ্যে (যবনিকালরালী কস্মচ্চিত্ত নৃপে: উক্তি:) ।

মী: মী: তাপসা: আশ্রমস্য প্রাণিনাং রক্ষার্থে যুয়ং তপীবনৈ: শাসনশ্রী ভবত ; যত:
স্বগদার্থে পরিভ্রমন্ রাজা দৃশ্যন্ত: সমুপস্থিত: । স্বগোপপদাং যানর্ঘ্যজর্থেক: স্ত্রিয়া
সাপ্ স্বগদা । যদ্বা স্বগ স্বল্ষণী ইতি স্বদন্ত্যুরাদি: তত: ভাবে শ্রমত্বয়: নিপাতনান্
স্বগয়তি সিদ্ধম্ ।

तथाहि—तुरगखुरदतः परिणतारुणप्रकाशः रेणुः शलभसमूह इव विटपविषक्त-
जलार्द्रवल्कलेषु आश्रमदुमेषु पतति । २०

त्वराया तुरं वा गच्छन्ति ये ते तुरगाः (त्वरा वा तुरशब्दः शीघ्रायः तथीरन्ध-
तरोपपदात् गमेः उभ्रत्यट्ठेन निपातनात् सिद्धः, तुरगशब्दः) अथाः तेषां खुरैः
दतः निष्पिष्टः लतचिप्त इत्यर्थः ; परिणितः अस्ताचलीन्मुखः अरुणः सूर्यः स इव
प्रकाशते इति परिणतारुणप्रकाशः आलीङ्गितः इत्यर्थः, गैरिकवहुलासु पर्वतसन्नि-
हितासु भूमिषु सञ्चरन्तां पाशूनां शीघ्रत्वमनुसन्धेयम् । रेणु पाशुः रेणुर्द्वयोः
स्त्रियां धूलिः पाशुर्नानहयो रजः इत्यमरः । शलभानां पतङ्गानां समूह इव
विटपेषु शाखासु विषक्तानि विशीघ्रार्थां लम्बितानि जलार्द्राणि वल्कलानि मुनीनां
परिधियांनि शेषां तेषु विटपविषक्तजलार्द्रवल्कलेषु शाखाविलम्बितार्द्रतत्त्वेषु आश्रम-
दुमेषु तपोवनहृदेषु पतति ।

अपिच, स्यन्दनालीकभीतः तीव्राघातप्रतिहततरुः स्कन्धलग्नैकदन्तः पादाकृष्ट-
व्रततिवलयासङ्गसञ्जातपाशः, भिन्नसारङ्गयूथः गजः नः तपसः मूर्त्तः विघ्नः इव,
धर्म्यारण्यं प्रविशति । २१

स्यन्दनस्य रथस्य आलीकात् दर्शनात् भीतः स्कन्धः अट्टपुल्लत्वादितिभावः ।
तीव्रेण अतिप्रचण्डेन आघातेन प्रतिहताः विरुद्राः भया इति यावत् तरवी येन सः
तादृशः, स्कन्धे अंसदंष्ट्रे लयः संसक्तः परिहृत्यावलोकनेन इति भावः ; एक दन्तः
विषाणं यस्य स तथोक्तः ; पादेन आकृष्टः यो व्रततीनां लतानां वलयः (वलयवा)
तस्य आसङ्गेन संसर्गेण सञ्जातः पाशः रज्जुः यस्य सः पादाकृष्टव्रततिवलयासङ्ग-
सञ्जातपाशः, भिन्नानि शङ्खया वेगवर्द्धितगतीनि इत्यर्थः यदा भिन्नानि भयभक्त इतस्ततो
विदुतानौत्यर्थः सारङ्गाणां सारं श्वलं विचित्रमित्यर्थः अङ्गं गात्रं येषां ते सारङ्गाः
हरिणाः, शकन्वादित्वात् पररूपत्वं ; सारङ्गः पशुपक्षिणो तेषाम् । मृगाणां
यूथानि दलानि यस्मात् सः गजः नोऽप्याकं तपसः धर्म्यचरणस्य मूर्त्तः (मूर्च्छातोः
क्तः) शरीरी विघ्नः अन्तरायः इव धर्म्यारण्यं धर्म्यस्य अरण्यं (अरुणासादिवत् तादर्थ्यं
षष्ठ्या समासः) प्रविशति । पूर्वं कदापि न विलोकितस्य रथस्य दर्शनेन भीतः
पलायमानः गमनस्य सौकर्यं विधातुं पुर पतितान् आश्रमस्य तरुन् रथेण विरुजन्
कियति दूरे रथो वर्त्तते इति विलोकयितुं परावर्त्तिते स्कन्धे स्वस्य दन्तेनैकेनासङ्गमानः,
हत्तानाशितानां लतानां मण्डलस्य पादैराकर्षणेन निगडेररणेषुनिबद्ध इव लच्छमाणः
हरिणानां यूथानि विधासयन् गभीरयमाश्रम मूर्त्या सञ्चरमाणस्तपसः प्रत्यूह इव
अभिधावति इति समासरहितैः पदैर्व्याख्या ।

Change of voice.—इतेन...प्रकाशेन रेणुना.....समूहेन इव...पश्यते ॥...

भीतिन...तद्व्या...दन्तेन...पार्श्वेन...युधेन गजिन...मूर्तेन विभ्रल इव धर्माख्यं
प्रविश्यते ।

নেপথ্যে—হে তপস্বীগণ তোমরা তপোবনের জন্তুগণের রক্ষার নিমিত্ত সন্নিহিত হও,
সুগম্যাবিহারী রাজা দুষ্যন্ত সমুপস্থিত ।

যাহাদিগের শাখায় (পরিবেশ) আর্দ্র বকুল বিশেষণার্থ লিখিত রহিয়াছে সেই
আশ্রমবৃক্ষে অন্তোন্মুখ সূর্যের স্থায় লোহিতবর্ণ অক্ষরোৎকৃষ্ট খুলিগটল, পতঙ্গ-
সমূহের স্থায় পতিত হইতেছে ।—এবং রথদর্শনে ভীত হস্তী, আমাদিগের তপস্কার
মুগ্ধমান বিষের স্থায় ধর্ম্মারণ্যে প্রবেশ করিতেছে ; উহার ভয়ে হরিণসুখ ইতস্ততঃ
শলায়ন করিতেছে ; এবং গমনসময়ে ঐ হস্তী প্রচণ্ড আঘাতে আশ্রমের বৃক্ষগুলি
বিপাটিত করিয়া চরণ দ্বারা লতামণ্ডল আকর্ষণ করতঃ যেন রজ্জ্বন্ধের স্থায় দৃষ্ট
হইতেছে ; (রথ কতদূরে আছে দেখিবার নিমিত্ত স্বক্ক ক্রিয়াইয়া দেখিবার সময়) ইহার
স্বক্কের উপর একটা দণ্ড সংলগ্ন হইয়াছে ।

Behind the Scenes.

O hermits, be ready to protect the animals of the hermitage.
King Dushyanta in a hunting excursion has come near at hand.

Like a swarm of locusts, the dust, raised by the feet of the
horses, red as the glow of the setting sun, falls on the trees of
the hermitage, on the branches of which are hung barks wet with
water.

And,—^{startled} by the sight of the chariot, an elephant, with one
of his tusks stuck fast on his shoulder, breaking the trees with a
furious onset and drawing a coil of creeper clinging round his feet
like a tangled chain, and at whose sight the startled deer are
flying away, enters our sacred grove like an embodied hindrance
to our rites.

राजा । [आत्मगतम्] अङ्गीधृक् पुरवासिनः मदनुयायिनः मां अन्विष्यन्तः ।
इहागतस्तपोवनस्य पौडां जनयन्ति, भवतु प्रतियास्यामि ।

अनूया । अरख्यभवः इति अरख्यकः अरख्यशब्दात् वुञ् कण् आरख्यक
शब्देनात्र वन्धगजः अभिप्रेतः । “पथ्यध्यायन्यायविहारमनुष्यहस्तिपतिवाच्यम्” इति
वार्तिकेन हृष्यर्थे अत्र अरख्यशब्दात् वुञ् । The affix वुञ् is applied to
अरख्य to mean पथिन, अध्याय, न्याय, विहार, मनुष्य and हस्ती । उट्तेभ्यः
लृङ्तेभ्यः जायते इति उटजः पर्णशाला तत्र गमनं तस्मै तादर्थ्ये ऋतुर्धौ ।

राजा । [असम्भ्रमम् अनुद्दिश्य यथा तथा वीरपुरुषत्वात्] भवत्यः गच्छन्तु

यथाच आश्रमस्य उपरीधी न भवति तथा चेष्टित्ये । भौवादिकः यति रात्मनेपदी
 कः सतः, यततः इति केचित् ।

সকলে । (শকুন্তলা প্রভৃতি) [শ্রুতিবা কিছু দৃষ্ট হইলেন] ।

রাজা । [আশ্রয়গত] আহা শিক্ পুরানাসিগণ আমার অব্বেষণক্রমে আসিয়া তপো-
 বনের গীড়া জমাইতেছে ; ভাল আমি প্রতিগমন করি ।

অনুয়া । মহাশয়, এই বন্যজের বৃত্তান্ত শুনিয়া আমরা উদ্ভিগ্ধ হইয়াছি, আমা-
 দিগকে পর্ণকুটীরে বাইবার অনুমতি দিউন ।

রাজা । [অমুদ্ভিগ্ধভাবে] আপনারা গমন করুন, আমিও যাহাতে আশ্রমের গীড়
 না হয় তদ্বিষয়ে চেষ্টা করি ।

সকলে । [উঠিলেন] ।

All.—[*Listening,—a little alarmed.*]

King.—[*Aside.*] Out upon it ! The inhabitants of the city com-
 ing in quest of me are disturbing this grove of penance. Well, I
 must go back.

Anasuya—Sir, we are terrified by this matter of the wild ele-
 phant. Permit us to go back to the cottage.

King.—[*Unperturbed.*] Go you please. I shall look to it that
 the hermitage is not disturbed.

All.—[*Rise up.*]

সম্ব্যাসী । ন সম্ভাবিতঃ কৃতঃ অতিথিঃ সত্কারঃ পূজনং যামিঃ তাঃ তাড়শ্য বয়
 পুনরপি অস্বপ্ন্যং দর্শন দাস্যসি ইতি নিবেদয়িতুং লজ্জিতা ভবামঃ ।

লজ্জধার্তাঃ লট্ লজ্জতে, লিট্ ললজ্জে, লুঙ্ অলজ্জিষ্ট ; ক্তঃ লয়ঃ ।

রাজা । যুস্মাকং অবলোকনেনৈব অহমর্জিতৌঃস্মি অতঃ অতিথিসত্কারঃ ন কৃতঃ
 एवं মা वादिष्टम् ।

শকুন্তলা । অভিনবা অচিরীদ্ধতা কুশস্য সূচী অয়মাগঃ তথা মে চরণং পদ
 পরিষ্রুতং বিহ্ণং ; কুরবকস্য লজ্জাবিশেষস্য শাখায়াং মে বল্কলং উত্তরীয়ভূতং লগ্নং
 [আসক্তঃ ; অতঃ নাহং গন্তুং সমর্থ্য ; যাবদুত্তরীয়ং শাখামষ্ট করোমি তাবত্ যুযাম-
 পেছেথাম [ব্যাজেন কুলেন সহ ইতি সম্ব্যাজং রাজ্যঃ বিলোকনार्थं কুল কৃতম্ ।]

সখীদ্বয় । মহাশয়, আমরা আপনার কোনরূপ অতিথিসৎকার কার নাই । পুনর্ব্বার
 আমাদিগকে দেখা দিবেন একরূপ বলিতে লজ্জিত হইতেছি ।

রাজা । একরূপ বলিবেন না, একরূপ বলিবেন না, আপনাদের দর্শনেই আমি পুরস্কৃত
 হইয়াছি ।

শকুন্তলা । অনন্যয়ে, অভিনবকুশাগ্রে আমার চরণ বিদ্ধ হইয়াছে কুরবকশাখায়
 আমার বকল সংযুক্ত হইয়াছে, যে গর্গীস্ব বকল মোচন না করি, ততক্ষণ তোমরাঃ

অপেক্ষা কর। [ছলপূর্বক বিলম্ব করিয়া রাজাকে দেখিতে সখীদ্বয়ের সহিত নিজ্জালু হইলেন।]

The two companions of Sakuntala.—Sir, we have shown no hospitality to you, we are ashamed to request you to visit us again.

King.—Don't don't say so, I have been honoured by the very sight of you.

Sakuntala.—Anasuya, the new-grown blade of a Kusagrass has pricked my foot, and my bark has got entangled in the branch of a Kuravaka tree. Wait for me till I disentangle it. [*Exit with her friend, making pretext for delay,—[and looking at the king.]*]

রাজা । নগরগমনং প্রতি মন্দং শ্রীতসুখং (উত্সুকস্য ভাবঃ ইতি শ্লক্) যস্য
সঃ তাৎশঃ সংহতীঃস্মি । অনু পশ্যাৎ যাযা গমনং প্রযোজনমেধাং ইতি অনুযাবিকাঃ
(যাযাশব্দাৎ উন্) অনুচরাঃ তান্ তপোবনস্য নাতিদূরেণ সমীপে ইত্যর্থ নিবেশ্যে
যম্—স্বাপ্যেযম্ । সমেত্য তৈঃ সহ মিলিত্বা । শকুন্তলাব্যাপারান্ শকুন্তলারূপাত
বস্তুনঃ আত্মানং নিবর্তায়িতুং নিবর্তনং কৰ্ত্তুং ন শক্লোমি ।

মমহি—শরীরং পুরঃগচ্ছতি, অসংস্থিতং চেতঃ প্রতিবাতং নীযমানস্য কেতীঃ
চীনাংশুকমিব পশ্যাৎ ধাবতি ।

শরীরং দেহঃ পুরঃ অগ্রে গচ্ছতি কিন্তু অসংস্থিতং চঞ্চলম্ চেতঃ, বাতং अभिलक्ष्यौ
ক্লম্য ইতি প্রতিবাতং লক্ষণেনাभिप्रती अभिमुख्ये इत्यव्ययीभावः । বাতাभिमुख
নীযমানস্য চক্ষমানস্য কেতীঃ ভ্রজস্য চীন'শুকমিব, * চীনদেশীভবং উত্কৃষ্টং
ভ্রজবসনমিব পশ্যাৎ ধাবতি । শকুন্তলাগতেন চেতস্যা বিহীনেনেব শূন্যেন দেহেন
গচ্ছামি ইতি ভাবঃ । উপমালঙ্কারঃ ।

* "In the Mahabharata and elsewhere the *Chinas* are mentioned among the Dasyus or non-Aryan races in the North and in the East of India. King Bhagadatta is said to have had an army of Chinas and Kuratas, and the Pandavas are said to have reached the town of the king of the Kulindas, after having passed through the countries *Chinas*, Tukharas and Daradas. All this is as vague as ethnological indications generally are in the late epic poetry of IndiaChinese scholars tell us that the name of China is of modern origin and only dates from the Thsin dynasty or from the famous Emperor Shi-hoang-ti, 247 B. C." Max Muller's *India*, what can it teach us

“दूरान्तिकार्थेभ्यः द्वितीयाच्च, एभ्यो द्वितीया स्यात् पञ्चमौत्तरीयेच” इति नाति-
दूरेणैव तृतीया । “दूरान्तिकार्थेः षष्ठान्यतरस्याम्” इति तदीवनस्य इति षष्ठी ;
पञ्चमी अपि भवति ।

Change of voice.—शरीरेण गम्यते । असंस्थितेन चेतसा चीनांशुकैरेव
धाव्यते ।

राजा । नगरगमनेन अति आमार उच्छ्वास्य शिथिल होइयाछे ; अनुचरवर्गेर सहित
मिलित होइया उपोवननेर अनतिदूरे शिविर सन्निवेश करि । शकुन्तलाबापार होइते
आपनाके निवृत्त करिउते पारिउछि ना ।

आमार शरीर समुत्थानके याइतेछे, किन्तु चञ्चलछि वाताश्रित्य नोश्मान क्षत्र-
वसनेर आग्र पश्चाद्गति के धावित होइतेछे ।

King.—My eagerness for returning to the city has been slacken-
ed. I will go and encamp with my followers somewhere near (li-
terally, not very far from) this grove of penance. In sooth, I can
not turn myself away from this matter touching Sakuntala.

My body goes onward, but the restless heart runs back-ward
like the silken cloth of a flag borne against the wind. [*Exeunt all*].

अथ नाट्योक्तयः । अथाव्यं खलु यदन्तु तदिह स्वगतं मतम् ।

सर्वथाव्यं प्रकाशं स्यात् तद्वेदपवारितम् ॥

रहस्यन्तु यदन्यस्य परावृत्य प्रकाश्यते ।

विपताकरिणान्यानपवार्यान्तरा कथाम् ॥

अन्वीन्यामन्त्रणं यत् स्यात् जनान्ते तज्जनान्तिकम् ।

किं ब्रवीषीति यन्नाट्ये विना पादं प्रयुज्यते ॥

श्रुत्वेवानुक्तमप्यर्थं तत् स्यादाकाशभाषितम् ।

यः कश्चिदर्थो यस्मादुपोदनीयः तस्यान्तरतः ऊर्ध्वस्वाङ्गुलि नामितानामिक
विपताकलक्षणं करं कृत्वा अन्येन सह यन्मन्त्राते तज्जनान्तिकम् ; परावृत्य अन्यस्य
रहस्यकथनमपवारितम् । स्पष्टमन्यत् ।

स्वगतम्, आत्मगतम्, अपवार्य and जनान्तिकम् are all translated into
English by “aside” ; प्रकाशम् by “aloud” आकाश in the sense of
“in the air” is used in dramas as a stage direction when a
character on the stage asks questions to some one not on the
stage, and listens to an imaginary speech supposed to be a
reply, usually introduced by the words किं ब्रवीषि इत्यादि ।

द्वितीयोऽङ्कः ।

[ततः प्रविशति विषण्णो विदूषकः ।]

कुसुमवसन्ताद्यभिधः कर्मवपुर्वेशभाषाद्यैः ।

हासकरः कलहरतिः विदूषकः स्यात् स्वकर्मजः ॥

स्वकर्म भोजनादि । वयसि भव इति वयस्यः स्निग्धः सुहृदित्यर्थः तस्य भावः
तेन, हेतौ तृतीया, निर्विषयः अत्यर्थं खिन्नः क्लेशितः इत्यर्थः । मध्यमङ्गः इति मध्याङ्गः,
इति एकदेशिसमासः, “अङ्गोऽङ्गः एतेभ्यः” इति अङ्गादेशः, “रावाङ्गाहाः पुंसि”
इति पुंस्त्वम् । ग्रीष्मे शुचौ विरला पवाणां पतनेन यदा छायायाः सङ्कुचितत्वात् अल्पा
पादपस्य छाया यासु तासु ग्रीष्मविरलपादपच्छायासु । आदृष्ट्याते गम्यते भ्रम्यते
इति यावत् भौवादिकात् (हिडि) द्विष्टधातोः गत्यर्थात् भावे लट् ।

पवाणां वृक्षगलितानां पर्णानां सङ्घरेण व्यतिकरेण सम्पर्केण इति यावत् कषा
याणि कषायरसवन्ति अतएव कटुकाणि विस्वादानि । नास्ति नियता निश्चिता
निर्द्धारिता इति यावत् वेला समयः यस्मिन् कर्मणि तत् यथा तथा अनियत-
वेत्वम् । शूलेन पक्वं इति शूल्यम् ; शूलात् पाके इति यत् प्रत्ययः । शूल्यं मांसं
तेन भूयिष्ठः इति शूल्यमांसभूयिष्ठः, मृगयाहृतानां पशूनां मांसं शूलेन संस्कृत्य
अभ्यवह्रियते इत्यर्थः । तुरगेण अश्वेन अनुधावन राज्ञः पश्याद्गमनं तेन कण्डिताः
क्लिन्नप्रायाः जातव्यथा इत्यर्थः सन्धयः प्रत्यङ्गसंश्लिष्टम्यत्नानि यस्य तस्य, मम इत्यस्य
विशेषणम्, कृतवानां कर्त्तरि वेति षष्ठी । दास्याः पुत्रैः इत्यत्र “पुत्रेऽन्यतरस्याम्”
इति निन्दायाम् षष्ठा अलङ्भावः पाञ्चिकः । गच्छस्य स्फोटकस्य उपरि पिण्डकः
विस्फोटकः व्रथ इत्यर्थः जातः । अवह्रीनेषु राज्ञः वेगेन गमनात् पश्चात् दूरस्थितेषु ।
मृगानुसारेण इत्यत्र प्रकृत्यादिभ्ययेति तृतीया । तत्रभवतः इति विवक्षया षष्ठी ।
तत्रभवते राज्ञे इति चतुर्थीप्रयोगः साधूयान् ; यदा तत्रभवन्तं राजानं इति
द्वितीयाप्रयोगः । “दृशेच्च” इति वार्त्तिकेन अणिकर्तुः कर्मत्वात् शक्नुनलिति उक्त
कर्म । तत्र पक्षे प्रयोज्यकर्मणः राज्ञः नीकत्वं । दृशिरत्र ज्ञानसामान्यार्थे इत्यु-
हनीयः । ततश्चीकृत्वं वक्तुरिच्छाधीनं तथाच कारिका गौणे कर्मणि दुष्टादः
प्रधाने नीहकृष्वहाम् । बुद्धिभक्षार्थयोः शब्दकर्मणाश्च निजेच्छया । प्रयोज्य-
कर्मण्येष्वां ण्यन्तानां लादयोमताः ।

ধনং লভ্যা ইতি ধন্যঃ ধনগম্যলভ্যা ইতি যত্ তস্য ভাবঃ ধন্যতা সা নভবতি
ইতি অধন্যতা তয়া দুর্ভাগ্যেণ অনুলো কর্তরি ততীয়া । “অল্লীঃ” মিস্তরীর্ব
নয়নযীঃ প্রভাতমাসীত্ “যস্য অ ভাবেন ভাবলক্ষণমিতি” সমসী যদা “বল্লী-
চানাদরী” ইতি অনাদরী সমসী, বল্লী বা ।

আচারস্য সঙ্কীর্ত্তয়স্য কার্ণব্যস্য পরিক্রমঃ রীতিঃ পরিপাটীতিয়াবত্ স ক্রতো
স্নেহ তং । বাচ্যঃ শরাঃ অস্বন্তে স্তিপ্যন্তে অনেন ইতি বাচ্যাসনং, ইচ্ছাসঃ ঘনুঃ ইতি
যাবত্ অস্ঘাতীঃ লুট্—(অনট্ বা) তত্ হস্তুে যাসাং তাভিঃ প্রহরণার্থেভ্য পরে
নিষ্ঠাসমস্যীভবতঃ ইতি হস্তুশব্দস্য পরনিপাতঃ । যবনীভিঃ যবনানাং স্ক্বেচ্ছলাতি-
মেদানাং, যযাতিশব্দস্য তুর্ল্বসীঃ বশী চত্‌পন্নানাং বা স্ত্রীভিঃ ; যবনশব্দস্য স্ত্রিয়াং
রূপদ্বয়ম্ (১) যবনী, যবনরমণী ইত্যর্থঃ (২) যবনানী লিপিমর্দে (a particular
kind of alphabet ; the Assyrian alphabet). অঙ্কানাং পাদাদীনাং
ভঙ্গেন বিকলঃ বিধুর ইব ; যদি एवं অনুষ্ঠায় অপি বিগ্রামঃ স্মৃগয়াবিরামাদিত-
ভাবঃ লম্বয়ঃ ; সম্ভাবনায়াং লিট্ ।

[তাহার পর বিষয় বিদূষক প্রবেশ করিল]

বিদূষক । [নিগ্রাম পবিত্রাগ করিয়া] দেখিলে, মুগয়াশীল এই রাজার বয়স হঠেরা
অত্যন্ত কষ্টে পাইতেছি । এই মুগ এই শূকর এই ব্যায় এইরূপ করিয়া মধ্যাহ্নকালেও গ্রীষ্ম-
নিবন্ধান বিরলচ্ছায়া বনশ্রেণীতে কানন হইতে কাননান্তরে ভ্রমণ করিতে হইতেছে ।
রক্ষণজাদির সংসর্গে কষায় ও কটু গিরিনদীর জলপান করিতে হয় । শূলপক্ষ মাংসই
প্রধান আহার, তাহার আবার সময়েক কোন স্থিততা নাই । অথপুষ্ঠে অনুধাবনহেতু
অঙ্গপ্রত্যঙ্গাদির সাক্ষাৎ ব্যাধিত ; হুতরাং রাত্রিতে শুখে শয়ন হয় না । তারপর
অতি প্রত্যুষে দাসীর পুত্র পক্ষিলুপ্তকদিগের অরণ্যপ্রবেশের কোলাহলে জাগিয়া
উঠি—ইহাতেই যে যন্ত্রণার শেষ তাহা নয় । ইহার পর ফোটকের উপর বিফোটক
হইয়াছে (গোদের উপর বিষফোড়া হইয়াছে) ; গতকলা আমার পশ্চাৎ পাড়িলে
সুগের অনুসরণক্রমে আশ্রমে প্রাবল্লী নরপতিকে আমার দুর্ভাগাদেবতা শকুন্তলানামক
ভাপসকস্ত্রা দেখাইয়াছেন । এক্ষণে কোনরূপেই নগরগমনের মন করেন না । আজও
সেই কস্ত্রাকে চিন্তা করিতে করিতে নরপতির চক্ষুর উপর রাত্রি প্রভাত হইল ।
উপায় কি ? নরপতি আতঃকালের কর্তব্যাদি সম্পন্ন করিয়াছেন, তাহার সহিত
সাক্ষাৎ করি । [কিছুদূর গমন করিয়া এবং অবলোকন করিয়া] এই বে কাম্পুক-
হস্ত বনপুষ্পমালাধারী যবনীপাবিবল্লিত প্রিয়বয়সা এইদিকেই আসিতেছেন,
অঙ্গভঙ্গবিকলের ছায় দাঁড়াইয়া থাকি, যদি এক্ষণেও বিশ্রামলাভ করিতে পারি ।
[নিজের যষ্টি অবলম্বন করিয়া দাঁড়াইয়া রহিল] ।

[Enter Bidushaka (the jester) in a melancholy mood.]

Bidushaka —[Sighing] Have you seen ? I am emaciated with

sorrow on account of being an attendant of this king of sporting propensities. Here's a deer ; there's a boar ; yonder is a tiger ! In this way we have to toil on in the noontide from forest to forest, where in the woods there is no shade in this summer. We have to drink the foul water of the mountain-streams, having an acrid taste by reason of being filled with (dry) leaves. Then we have to swallow down food consisting mainly of flesh roasted on spits, at irregular hours. With joints all strained by running (after the king) on horse-back, I cannot sleep peacefully even at night. Then at the earliest dawn I am awakened by the rascals, the huntsmen, with their din, while entering the forest. Nor do my troubles end here. A fresh boil has risen upon another. Yesterday while we were lagging behind, the king entering the hermitage after a deer was shown by my ill-luck the hermit's daughter, named Sakuntala. Now he does not think of returning to the city. Last night wore away over his eyes wide awake, thinking of the damsel. What is to be done ? Let me visit him who (by this time) has done his morning duties. [*Walking and looking about*]. Here comes my friend attended by the Yavana women with bows in their hands and wearing garlands of wild flowers. Well ! Let me stand here as though my limbs have been crippled and maimed ; if thus I may get rest, [*stands leaning on her staff*].

[तत इति—निर्दिष्टमनतिक्रम्य इति यथानिर्दिष्टम् (अव्ययीभावः) यथानिर्दिष्ट परिवारः यस्य सः (घञि उपसर्गस्य बहुलमनुष्णेषु इति परेर्नदीघत्वमनुष्यत्वात्) ।

राजा । काममिति—कामं प्रिया न सुलभा मनसा तद्भावदर्शनायासि मनसिजे अकृतार्थेषुपि उभयप्रार्थना रतिं कुरुते । ११

काम अकामेनापि मया एतत् अनुमन्तव्यमित्यर्थः अकामानुमतौ काममित्यमरः इति विद्यासागरकृतव्याख्यानमेव सम्यक् कामं अतर्थं प्रिया इति राघवभट्टव्याख्यानं न मजीरमं कामं चानुमतौ स्मृतमिति मेदिनी ;—प्रिया शकुन्तला न सुलभा न अनायासुलभा ; किन्तु मनः समचित्तं तस्याः प्रियायाः मायस्य चित्ताभिप्रायस्य भावः सत्तास्त्रभावाभिप्रायचेष्टात्मजन्मसु इति मेदिन्यमरौ दर्शने परिज्ञाने आयास्यति चेष्टते इति तद्भावदर्शनायासि यस्यतेः णिनिः । कौटुक अस्याः चेती मां

प्रति इति श्राव्यमुत्सुकं मे मनः इत्यर्थः । यदीयं न सुलभा किन्तिहिं अस्याः भाव-
ज्ञानेन प्रयोजनमिति शङ्कां निरस्यद्वाह—मनसि जायते इति मनसिजः । (सप्तम्यां
जनेऽः तत्पुरुषे कृति बहुलम् इति सप्तम्या अलुक्) तस्मिन् मनसिजे मनोभवे
कन्दर्पे इति यावत् अकृतार्थे अपि अचरितार्थे अपि उभयोः परस्परस्य प्रार्थना अन्वीक्य-
समायमेच्छा रतिं अनुरागं सन्तोषं मुदमिति यावत् रतिः कामस्त्रियां रागे सुरतेऽपि
रतिः श्रुता इति धरणिः “रतिः स्त्री कारदारेषु रागे सुरतगुह्ययो” रिति मेदिनी ।
कुरुते तनोति । इच्छायामचरितार्थोक्तमपि इतरैतरस्य अनुरक्तिव्यञ्जकव्यापारा-
वलोकनेनोभयोरिव मुद्रिततरां भवति इत्यर्थः ।

Change of voice.—उभयप्रार्थनया रतिः क्रियते ।

[क्वितं द्वायं कृत्वा] एवं आत्मनः स्वस्य अभिप्रायेण अभिलाषानुसारिण सन्धा-
विता उन्नीता अनुमिता इति यावत् इष्टजनस्य दयितजनस्य चित्तवृत्तिः मनोवृत्तिः
येन सः आत्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थयिता विङ्म्यते प्रायेण प्रताप्यते ।
यः खलु कस्याचित् अनुरक्तः सन् तस्याः चेष्टादिकं अनुरागान्धः स्वाभिप्रायानुकूल-
वृत्तयति स वञ्छितो भवति ।

एतदेव प्रपञ्चेनाह सिन्धुमिति—तया अन्यतोऽपि नयने प्रेरयन्त्या यत् सिन्धुं
वोचितं, नितम्बयोः गुरुतया विलासादिव मन्दं यच्च यातम्, मा गा इति उपरुद्धया
तया सा सखी सासृयं यत् उक्ता तत्सर्वं मत्परायणं किल ; अहो कामी स्वतां
पश्यति ॥२५॥ ॥२॥

अन्यतः अन्यस्मिन् विषये नयने लोचने प्रेरयन्त्या प्रेषयन्त्या यथा यत् सिन्धुं प्रीति
पूर्णं वोचितं दृष्ट अन्यवस्तुदर्शनावभरे सानुरागं यत् विलीकितं ; नितम्बयोः गुरुतया
वैपुल्यात् विलासादिव तात्कालिको विशेषस्तु विलासोऽङ्गक्रियादिषु इत्युक्तात् रति-
व्यञ्जकचेष्टाभेदादिव मन्दं धीरं यच्च यातम् गतम् ; मा गाः (इणोलुङ्गीति गादेशः)
मा गच्छ इति उपरुद्धया निषिद्धया अपि तस्या सा सखी प्रियंवदा असुयया सह वर्ध-
मानं यथा तथा इति सासृयम् सखीभक्त्यर्थं उक्ता “का तं विस्मयस्येति” कथिता
तत् सर्वं मत्परायणं अहमेव परं अथमं आश्रयः यस्य तत् सामेव उद्दिश्य कृत-
निष्कर्षः ; अत्र किलेति सम्भावनायाम् अहो आश्रयम् कामी जातपूर्वरागी जनः
स्वतां पश्यति नायिकाकृतगमनप्रमुखं चेष्टितं आत्मनि अन्तरावस्थितं मन्थते इत्यर्थः ।
शार्दूलविक्रीडितं कन्दः तल्लक्षणं । सूर्याग्नैर्मसजासताः सगुणः शार्दूलविक्रीडितम् ।

Change of voice.—प्रेरयन्ती...वोचितवती...जातवती ; “मा गायि”
इत्युपरुद्धा तां सखीं यदुक्तवती ; तेन सर्वेण मत्परायणेन (भूयते) ; कामिना
स्वता दृश्यते ।

[তাহার পর যথানির্দিষ্ট পরিবার রাজা প্রবেশ করিলেন]

রাজা। শ্রিয়া সুলভ নহেন ইহা স্বীকার করিতে হইবে। কিন্তু আমার চিত্ত তাঁহার অভিপ্রায়াদিপরিক্রান্তের জন্ত উৎসুক। (কারণ) মনোভাব (অভিলাষ) চরিতার্থ না হইলেও, উভয়ে উভয়ের প্রতি প্রার্থনাশীল ইহা জানিতে পারিলে আত্মাদি অন্তর্ভুক্ত হয়। [দ্বিবেং হস্ত করিয়া] :যে কাম্য ব্যক্তি নিজ অভিপ্রায়ানুসারে বস্তুজ্ঞানের চিত্ত-বৃত্তির অনুমান করেন তিনি বঞ্চিত হন।

তিনি অল্প বস্তুতে নয়ন ফিরাইবার সময় যে স্নেহপূর্ণ দৃষ্টিপাত করিয়াছেন, নিতম্বের গৌরবহেতু, যেন বিলাসের সহিত, ধীরভাবে যে গমন করিয়াছেন ; গমন করিও না এইরূপে নিবদ্ধ হইয়া সখী প্রিয়ংবদাকে যেরূপ ক্রুদ্ধভাবে বলিয়াছিলেন সে সমস্তই আমার উদ্দেশ্যে করিয়াছেন। কি আশ্চর্য্য, কাম্যক ব্যক্তি সমস্তই অভিপ্রায়ানুকূল বিবেচনা করেন।

[Enter king Dushyantra, attended by a retinue described above.]

King.—True, the object of my love is not to be easily obtained ; yet my mind is eager to know the disposition of her heart. Though desires are not satisfied, yet (the knowledge of) mutual attraction is (itself) gratifying. [Smiling] Thus a lover, judging of the feeling of his beloved one by his own desires, is deluded.

The affectionate glances she stole at me while directing her eyes towards other object ; the slow paces with which she went because of the largeness of her hips ; (but appearing to move) in a gait indicative of her amorous sentiment, and what she in anger said to her companion (Priyambada), when she was forbidden with (such words as) “do not go”,—all these are (intended) for me. Ha ! A lover looks upon (everything) to be centred in himself.

বিদূষকঃ। [তথ্যেতি যষ্টিমবলম্বা প্ল্যত এব] হসৌ চ পাদৌ চ ইতি হসপাদং প্রাচ্যকৃত্বাত্ হসৌ একবাক্যাবঃ ন প্রসরতি আশীর্ষ্যবচনাবসরৌ ব্রাহ্মণ্যাব্দা দক্ষিণহস্তৌশীলীনং প্রসিদ্ধম্। ব্যথিতত্বাত্ লাজং হসং ভণ্তীত্যয়িতুং সমর্থঃ অনঃ বানিব ইতি বাক্তৃমানং স্বার্থে মাদব্ প্রত্যয়ঃ ক্চিৎ স্বার্থিকাঃ প্রকৃতেল্লিঙ্গবচনান্মতি-বর্ণনৌ ইতি মাথবচনাত্ ক্লীবলম্ তেন জীবথিষ্যামি জয়তি ভবান্ ইতি আশীর্ষ্যবর্ণং প্রসীদ্যৌ দৃশ্যর্থঃ। জাযসৌ ইতি স্কলান্ জয়তিঃ কর্মণি লট্ “ক্লীজ্জীনা খৌ” ইতি ব্রজারসে আত্মে পুণাগমঃ। In the presence of the affix ণি the final vowels of the roots ক্লী, হৃজ্ and জি are changed into আ and পুজ্ is the augment.

রাজা। কৃত ইতি গাত্রাণ্য অঙ্গানাং উপধানঃ বৈজ্ঞান্যম্ । ~~অঙ্গানাং~~সামর্থ্যম্
ইত্যর্থঃ ।

বিদূষকঃ। অলাকুলং আকুলং ক্রত্বা ইতি ।

রাজা। তস্য ঈতুঃ সরিতী বয়ঃ ।

বিদূষক। [সেইরূপে দাঁড়াইয়া] হে বয়স্তু আমার হস্তপদ নড়াইবার শক্তি নাই ।
কেবল বাক্যের দ্বারা আশীর্বাদ করি ।

রাজা। এইরূপ অঙ্গবৈকল্য কি নিমিত্ত হইল ?

বিদূষক। “কন” জিজ্ঞাসা করিতেছেন ; স্বয়ং চক্ষুতে আঘাত করিয়া জল পড়ি-
তেছে কেন ইহা জিজ্ঞাসা করার স্থায় আপনার প্রশ্ন ।

রাজা। আমি বুঝিতে পারিলাম না ।

বিদূষক। হে বয়স্য বেতস্বন্ধ যে কুজের স্থায় হয় সে কি স্বীয় প্রভাবে অথবা
নদীর বেগপ্রভাবে ।

রাজা। নদীবেগ তাহাব কারণ ।

Bidnshaka.—[*In the same attitude.*] Ah ! friend, my hands and
feet cannot move ; so by words alone I will offer benediction.

King —Whence is this paralysis of your limbs ?

Bidushaka.—You ask “whence?” This is as much as to ask
the cause of tears in the eye after having yourself pricked it.

King.—I don't understand you.

Bidushaka.—Does the cane imitate the action of a humpback
because of its own force or of that of the current of a stream ?

King.—The cause thereof is the current of the river.

বিদূষকঃ। সমাপি ভবান্ ।

বিদূষকঃ। প্রজাপালনাদীনি রাজ্যঃ কৰ্ম্মাণ্যনি বিদ্বায কিংলৈঃ শার্দ্দূলপ্রপ্ৰতিভিঃ
পশুভিঃ সমুলতয়া ভীষণে অগ্নিন্ অরম্ভে কিরাতাণাং হৃণিসমাস্থায় ভবতীঃবস্থানম-
যুক্তমিত্যর্থঃ । প্রতিদিনং পশুলামনুধাবনৈঃ জাতব্যান্ধানাং নামাণাং লান্ধং প্রমুঃ । অতী
যাশ্চ ভবন্তমেকমপিদিনং বিশ্রামায ।

বনে শরন্তি য়ে তেঁরা (শরৈঃ) হৃণিরিব হৃণিঃ যস্য তেন ; উপমানপূৰ্ব্বপদৌ
বহুব্রীহিচরণপদলৌপশ্ব ; অগ্নি অগ্নি ইতি প্রত্যঙ্ বীমার্থে অব্যয়ীভাবঃ নপুস্কাদন্য-
তবস্থান্ ইতি পালিকঃ টচ্ প্রত্যয়ঃ ; তদভাবে প্রত্যঙ্ ইতি পদং স্মাত্ । শ্বাপদাঃ
শ্বন ইব পদানি এষা ইতি শ্বাপদাঃ উপমানপূৰ্ব্বপদৌ বহুব্রীহিচরণপদলৌপশ্ব ।
শ্বনৌ দলদংড়া কর্ণকুন্দবরাহপুশ্পপদৈশ্বদীর্ঘাণ্যঃ ইতি পূৰ্ব্বপদস্য দীর্ঘত্বম্ । The
penult vowel অ of শ্বন is lengthened when দল, দংড়া, কর্ণ, কুন্দ

बराह, पुच्छ and पद enter into a compound form with it, forming the last member of the compound. यद्वा युनः इव आपद एव्यः इति (युन् + आपद + अच्) तेषां समुतसारथैः अनुधात्रैः संक्षोभितः सञ्चलितः झषीभूतः इति यावत् व्यञ्जितः इत्यर्थः सन्निवन्धः संयोगस्थलं येषां तेषाम् । गात्राणामित्यव कथीगलक्षणा षष्ठी कर्मणि । एकञ्चतत् अहयेति एकाहः ; रात्राह्नाह्नाः पुंस्त्वम् । राजाहः सखिभ्यष्टच् इति टच् । उत्तमैकाभ्याश्च इति निषेधात् न अह्नादेशः । अत्यन्तसंयोगे द्वितीया ।

विदूषक । आमारु ओ अपनि ।

राजा । किङ्गपे ?

विदूषक । आपनि राखकार्य परित्राग करिषा अदूण डीषण हाने वनछेरर वृत्ति अवलम्बन करिलेन, मउइ अतिदिन बापनदिगेर अशुभरण करिषा आमार गात्रेर सकुञ्जल सकलित आस हईयाहे ; अन्नशत्राजानिरे उपर आमार अडूह नाई । अतएन आर्थन। एकदिनओ विआम करिबार जञ्ज आमारके निदोस दिउनेन ।

Bidushaka.—Mine too are you.

King.—How so ?

Bidushaka.—Here in this awful region you are living the life of a man of the forest, (a forester), neglecting your duties as king. In sooth, I am no master of my own limbs, the joints of which have been shaken by pursuing every day the wild animals. I request you, therefore, to let me have one day at least for rest.

राजा । [स्वगतम्] काश्यपस्य कण्वस्य सुतां शकुन्तलां अनुसृत्य मम चेतः सगयायां विह्वलं अर्जुत्सङ्गमानं अनुत्सुकमित्यर्थः । स्मरणकर्तृकत्वम् चेतसि उपचरितम्, ततः समानकर्तृकत्वनिर्व्याहृतात् व्युत्प्रयोगः ।

कुतः नेति—अधिव्यं आहितसायकं इदं धनुः मृगेषु नमयितुं न शक्तः अस्मि ; येः प्रियायाः सह वसतिमुपेत्य सुग्धबिलीकितोपदेशः कृतः इव ।

अधिकृता व्या येन तत् अधिव्यं सगुणं, आहितः सहितः संयोजित इति यावत् सायकः बाणो यस्मिन् तत् इदं धनुः शरासनं मृगेषु हरिणेषु नमयितुं समस्तं कर्तुं शक्यान् लक्ष्मीकृत्य आकट्टमित्यर्थः न शक्तः समर्थोऽस्मि । कुत एतदशक्तत्वं इति चेत् तत्राह येः हरिणैः प्रियायाः शकुन्तलायाः सह वसतिः इति सहवसतिः तां “सह सुपा” इति समासः उपेत्य प्राप्य, प्रियया सह संविता इत्यर्थः सुग्धं चित्ताकर्षकं यत् बिलीकितं प्रेक्षणं तस्य उपदेशः कृतः ; सधुरचकितप्रेक्षणं प्रियया हरिणैः शिथिलमतस्तैक बधाहः—

तथाच कुमारि—अधीरधिप्रेक्षितमायताच्या

तया गृहीतं नु मृगाङ्गनाभः

ततो गृहीतं नु मृगाङ्गनाभिः ॥

अनुपसृष्टात् नमे णिचि नमयति, नामयति, इति पदद्वयं भवति उपसृष्टात् नु नित्यं क्रयः । विलीकितमिति नपुंसके भावे ज्ञातः । सो नाश इत्यध्यात् श्वल् (णक) प्रत्ययेन सायकः सिद्धः अत्र यच्छब्दस्य उत्तरवाक्यगतत्वेनोपादानेन सामर्थ्यात् पूर्ववाक्ये तच्छब्दस्यार्थत्वम् ।

Change of voice.—शक्तेन न भूयते । 'ये...सुग्वविलीकितोपदेशं कृतवान् ।

राजा । [श्रुत] ए एडेरूप बलि, काष्ठपशुताके मने करिष्ये आमारुष्ट छिन्न श्रुतश्रुत अमूर्तक ; कारण—

ये भृगुगण शिवाय सहित वान करिष्ये मधुर विलोकने उपदेश दिशाछे ताहादेर अति, मृग, वानसहित एडेरूप आकर्षण करिते पारितेछि ना ।

King.—[*Aside*] He says so. My mind too, recollecting the daughter of the hermit Kasyapa, is disinclined to hunting.

I cannot bend my bow, well-strung and with an arrow set to it, against the deer, which, enjoying the companionship of my beloved one, have taught her, as it were, the sweet glances.

विदूषकः । [राज्ञः मुखं विलोक्य] अन्यतकिमपि चिन्तयति भवान् नमेवचः श्रुतम् भवता । जनशून्ये अरण्ये कदितमिव ममेदं निवेदनं निष्फलं जातम् ।

राजा । [सन्धितम्] भवादृशस्य प्रियमुद्धदः वचनं नातिक्रमितुं शक्यमिति मृगयाविरतस्मिहामि ।

राजा । वयस्य अथमपेक्षस्व न मे वाक्यमवसितं किमपि अवशिष्टमस्ति ।

राजा । लब्धविश्राममुखेन त्वया कस्मिंश्चित् अक्षेपकरी व्यापारे साहाय्यकं मे कार्यम् ।

नास्ति आयासः क्षेपः यस्मिन् तस्मिन् । यसु चयि इति धातोः आङ्पूर्वात् चञि आयासः । यस्—लट् यव्यति यसति, लिट् ययास, लङ् अयासीत्, अयसीत्, अयसन् ; ज्ञातः यस्तः । सङ् अयते एति वा इति सहायः ; अयधातोः इणधातोः वा पचाद्यच् इति अच् । सहायस्य भावः इति साहाय्यं सहायशब्दान् अङ् ततः स्वार्थे कन् । वृच् प्रत्यये साहायकं इति पदं भवति ।

विदूषक । [राज्ञाय भूषण दिक् दृष्टिपात करिष्ये] अपनि अञ्च किछु ताविते-छेन, आमार अरण्ये रोपन हईल ।

राजा । [श्रुत्वा हास्य करिष्ये] अञ्च आर कि मने करिष्ये, 'वक्रवाक्य' अतिक्रम करिष्ये योग्य नहे, एडेरूप दांड़ाईमा रहिष्याछि ।

विदूषक । दीर्घजीवी हउन [गमन करिते हैछूक हईन] !

राजा । वयसा, अपेक्षा कर, आमार बाकोर शेष हर नई ।

विदूषक । आछा करन ।

राजा । तूमि बिआखु हईरा आमार एकटि अनारासकर कार्ये सहार हईबे ।

Bidushaka.—[*Looking in the kin's face*]. You have something on your mind and are uttering it to yourself. I have wept in a forest ; (my prayer has been made to no purpose).

King.—[*With a smile*]. What else ? The request of a friend should not be neglected ; and therefore I stay.

Bidushaka.—May you live long ! [*wishes to go away*].

King.—Stop (a moment) my friend ; what I have to say is not done.

Bidushaka.—Be pleased to command.

King.—When you have rested yourself, you must assist me in a business which is not fatiguing.

विदूषकः । मीदकस्य खाद्यभेदस्य खण्डिकायां भोजने मया सहायन भाव्यं कश्चित् ; तेन हि अयं जनः अहमित्यर्थः सुगृहीतः विचार्य गृहीतः । अहमेव तस्य व्यापारं योग्यतमः ।

राजा । यत्र विषये वक्ष्यामि ; कीव हारदेशे वर्तते ।

दौवारिकः । [प्रचक्ष्य] ।

हारं रक्षति तत्र नियुक्ती वा इति दौवारिकः हारशब्दात् ठक् “हारादीनां च” हार इत्येवमादीनां व्याख्याम् उत्तरपदस्याचामादेरचः स्थाने वृद्धिर्न भवति पूर्वो तु ताभ्यामैजागमौ भवतः ॥ काशिका । ऐच् *i. e.* ऐ and औ are the augment just before the य and व respectively of words such as हार and others.

Similar instances—वैयासिकी, शौवापद &c. ।

राजा । रैवतक इति दौवारिकस्य नाम । आङ्पूर्वात् ह्यतेः कर्मणि लोट् । आह्वयताम् ।

स्यर्थायामाङ् पूर्वात् ह्यतेः कर्त्तरि आत्मनेपदं भवति ॥ हे लट्—ह्यति, लिट् लङ्वाव, लुङ् अह्वत्, क्तः ह्वतः ।

दौवारिकः । [निष्क्रम्य सेनापतिना सह पुनः प्रविश्य] । आज्ञावचनं प्रदातुं लृक्कण्ठः लट्प्रथमः इत्येव दत्ता दृष्टिर्येन तादृशः । ऋधातोर्लृक्कृतं आर्थ इति पदं सिद्धम् ।

বিদূষক। মোদকভোজনে কি (সহায়তা করিতে হইবে)? তাহা হইলে এই ব্যক্তিকে গ্রহণ করা উত্তম হইয়াছে।

রাজা। যে বিষয়ে বলিব। এখানে কে আছে?

দৌবারিক। [প্রবেশ করিয়া প্রণামপূর্বক] বামী আদেশ করুন।

রাজা। রৈবতক, সেনাপতিকে আহ্বান কর।

দৌবারিক। (যাহা আদেশ করিলেন) তাহা (করিতেছি); [নির্গত হইয়া সেনাপতির সহিত পুনঃ প্রবেশ করিয়া] এই যে প্রভু আজ্ঞা প্রদানের জন্ত উৎকণ্ঠ হইয়া এইদিকে দৃষ্টিপাত করিয়া রহিয়াছেন। আপনি সমীপে গমন করুন।

Bidushaka.—In eating sweetmeats? Then this person has been rightly chosen.

King.—In what I will tell you. “Ho! who is there?”

Warder.—[*Entering and bowing*]. Let my liege be pleased to command.

King.—Raibataka, call in the general of the army.

Warder.—What your majesty commands (I obey). [*Exit and re-entering with the commander*]. There is his majesty on the point of giving out his words of command, and looks this way. Be pleased to go near him.

সেনাপতিঃ। দৃষ্টাঃ দীপাঃ যব সা দৃষ্টদীপা অপি স্নগয়া স্বামিনি প্রভৌ দুয্যন্নে কেবলং গুণঃ এব সংহতা। যস্যপি স্নগয়ায়া বহুবী দীপা দৃষ্ট্যন্নে, তথাপি অস্বল্পার্থি তু সা কেবলং গুণপরিচায়িনী ভূতা। স্নগয়তে ভাবি শঃ স্ত্রিয়া স্নগয়া।

তথাহি দেবঃ দুয্যন্তঃ গিরিচরঃ নাগঃ ইব, অনবরতধনুর্জ্যাস্কালনক্রূরপূর্ব্বং বহিকিরণসঙ্ঘিষ্ট, স্বেদলিঙ্গৈঃ অমিশ্রং, অপচিতমপি ব্যাঘতত্বাৎ অলল্যং প্রাণসারং গাত্রং বিমর্শিতং। ৪।

গিরৌ পর্ব্বতে চরতি ইতি গিরিচরঃ (চরিতঃ) নাগঃ গজ ইব অনবরতং নিরন্তরং ধনুঃ কাম্যকস্য ন্যায়াঃ গুণস্য মৌল্যে ন্যা শিচ্ছিনৌ গুণ ইত্যমরঃ, আস্কালনে নিষ্কুরীষৌ ইতি ষিচ্চি আত্মে আস্কারয়তি (আস্কালয়তি) ইতি রূপম্। ততৌ ল্যুটি আস্কালনম্ তেন আকর্ষণেন ক্রুরঃ কঠিনঃ কৰ্কশ ইতি যাবত্ পূর্ব্বঃ নামেরারম্ মূর্ত্তানং যাবত্ দৃষ্টভাগঃ যস্য তত্ অনবরতধনুর্জ্যাস্কালনক্রূরপূর্ব্বম্, রবে কিরণান্ রশ্মীন সঙ্ঘিষ্ট, সৌদ্রং সমর্থম্ “নলীকিত্যাদিনা” ঘট্টানিবেধাত্, “গম্যাদীনামুপ-সংস্থানম্” ইতি দ্বিতীয়যা সমাসঃ। স্বেদানং ঘর্ষণজালানাং লিঙ্গৈঃ কণ্ঠৈঃ অমিশ্রম্ অমিশ্রং বলিষ্ঠত্বাৎ অল্লিঙ্গতয়া স্বেদেন অনাপ্তম্ অপচিতমপি ক্রুরমপি সত্ ব্যাঘতত্বাৎ দীর্ঘত্বাৎ অলল্যং ক্রুরত্বেন ন শ্রায়মানং, প্রাণঃ বলং, শক্তিঃ পরাক্রমঃ

প্ৰাণ: ইত্যমর: প্ৰাণী হৃদ্যাক্তে বীলী কাব্যজীবনিলী বলী । পুংলিঙ্গ: পুৰিনে
বাক্যলিঙ্গ: পুংলিঙ্গাत्मसु ॥ ইতি মেদিনী । সারী यस्य तत् प्राणसारं वलिष्ठं
गावं वपुः विभक्तिं धारयति ।

ব্যাঙ্-পূৰ্ব্বাৎ যমে: ক্ত: ব্যাঘত:, তস্য ভাব: ব্যাঘতত্বম্ । যম লট্ যচ্ছতি,
লিট্ যয়াম; লুঙ্ অয়ংসীত্ । অপপূৰ্ব্বাৎ চিনোতি: ক্ত: অপচিত: ।

চি লট্ চিনোতি চিনুতি; লিট্ চিকায়, চিচায়; চিক্কে, চিচ্চি; লুঙ্—
অচৌষীত্ অচৌচ;—চিনোতি: দ্বিকৰ্ম্মক:; দুহাদিষ অন্তৰ্ভবতি ।

সম্ + চি—সম্ভয়: ।	উত + চি—উদ্যয়: বাশি: ।
উপ + চি—উপচয়: বৃদ্ধি: ।	নি + চি—নিচয়: সমূহ: ।
অপ + চি—অপচয়: ক্ষয়: ।	আ + চি—আচিতি: ব্যাপ্তি: ।
—————অপচিতি: পূজা ।	প্র + চি—প্রচয়: বৃদ্ধি: ।
পরি + চি—পরিচয়: সংসার: ।	বি + চি—বিচিতি: । অন্বেষণম্ ।
	নির্ + চি—নিষয়:, সংশয়চ্ছেদ: ।

Change of voice.—দেবিন দুশ্যন্তেন গিরিচরৈশ্চ নাগৈশ্চ ইব... ভিযতে ।

[উপেত্য] গৃহীতা: পরিজ্ঞাতা: স্বাপদা: লক্ষণযা স্বাপদানাং প্রসারা:
অবস্থানানি ইত্যর্থ: যস্ম তৎ তাড়শ্চ অরণ্যম্—অন্যত্র অন্য স্থানি ইত্যর্থ: ।

রাজা । সৃগয়াং অপবদতি নিন্দতি ইতি সৃগয়াপবাদী (বদে: ণিনি:) তেন
সাঠব্যেণ বিদূষকেণ মন্দ: হত: উত্সাহ: সৃগয়াং প্রতি আঘাত: यस্য তাড়শ: ক্রত: ।

দেনাপতি । [রাজাকে অবলোকন করিয়া] মৃগয়ায় অনেক দৌষ দৃষ্ট হয় সত্য
কিন্তু এই মৃগয়া প্রভূতে কেবল গুণরূপে পরিণত হইয়াছে ।

পক্ষীভীর গজের স্থায় প্রভুর দেহ অতি বলিষ্ঠ নিরন্তর ধনুঃগাঁকধৰ্ণে ইঁহার
দেহের পূর্ব্বাঙ্গ কর্ণ হইয়াছে; শরীর সূৰ্য্যাকরণ সন্ধ্য করিতে সমর্থ । (এত
পরিশ্রমেণ) গাঁজে শ্বেদবিন্দুর সম্পর্ক নাষ্ট এবং যদিও অঙ্গাদি ক্লেশ হইয়াছে তথাপি
দৌৰ্ব্বতাহেতু কাশের উপলক্ষি হইতেছে না ।

[সমীপে গমন করিয়া] প্রভুর জর হউক । অরণ্যে স্বাপদাদির অবস্থান পরিজ্ঞাত
হইয়াছে; অজ্ঞ জানে কি নিমিত্ত অবস্থান করিতেছেন ?

রাজা । মাঠেই মৃগয়ার নিন্দা করিয়া আমার উৎসাহভঙ্গ করিয়াছে ।

General.—Though there are to be seen evil consequences of hunting, yet to our lord it has been productive of benefit alone. For, our lord, the king, like an elephant that roams over mountains, bears a frame full of vigour and life. The fore-part of his body has become rough and hard by reason of frequently pulling the

bow-string ; it can sustain the heat of the sun ; and never do drops of perspiration spread over it (for any amount of toil) And though it has become a little thin and wasted, yet, because of its vast proportions, it is not perceived to be so

[*Going near*]. Victory to our lord the king. The wild beasts have been traced in the forest ; why does your majesty stay elsewhere ?

King.—Disparaging the chase, Mathavya has lessened my zest for it.

सेनापतिः । [जनान्तिकम्] स्थिर दृढः प्रतिबन्धः, निषेधे अभिप्रायदाक्यमित्यर्थः ब्रह्म तादृशः भव । अहं तावत् प्रभो अभिप्रायं परिज्ञातं हृन्दानुवर्त्तनं करिष्ये [प्रकाशम्] विधीयते यः सः स एव विधेयः वैधेयः मूर्खं विपुष्पात् दधातेः कर्मणि यत् ततः स्वार्थे ण् । एष माठव्यः प्रलपत उन्मत्तवत् प्रलापवाक्यं वदतु ; तव आस्थां माकाशौरितिभावः । अत्र विषये मृगया श्रेयसी न वेति निर्णयाय प्रसुरेव प्रमाणम् ।

वपुः मेदश्चेदकशीदरं लघु उत्थानयोग्यं भवति । मत्त्वानां भयक्रोधयोः विकृतिमत् चित्तं लज्यते । धन्विनां स च उत्कर्षः यत् चले लज्ये इषवः सिध्यन्ति ; मृगयां मिथैव व्यसनं वदन्ति ईदृक् विनोदः कुतः । ५१

सम्प्रति मृगयागुणान् स्तुवन्नाह — वपुः मृगयाशीलस्य जनस्य शरीरं मेदसां वपानां वसानामिति यावत् मेदस्तु वपा वसा इत्यमरः क्लेदेन जयेण क्लेशं अस्थूलं उदरं वस्त्रिन् तत् तादृशं अतएव लघु भवतु उत्थानस्य सर्व्वकर्मसु उद्यमस्य योग्यं समर्थं भवति किञ्च सत्त्वानां मृगयायां हन्यमानानां जन्तूनां भयञ्च क्रोधञ्च तौ तयोः भयक्रोधयोः सम्बन्धिनी या विकृतिरन्यथाभावः सा विद्यते यस्य तत् ; यदा भयक्रोधयोः समुत्पन्नयोः सर्वाः (भावे सप्तमी) विकृतिमत् विकारयुक्तं चित्तं लज्यते अनुभूयते ज्ञायते इत्यर्थः । प्राणभयेन पलायनपराणां सत्त्वानां कीदृशी चेत्तविकृतिः ; पलायनाद्यमाणां, प्राणरक्षायै वज्रपरिकराणां क्रुद्धानां प्राणिनाञ्च कीदृशी मनसो विकारः इत्येतत् सर्व्वं मृगयाया एव परिज्ञायते । धन्विनां (धनुःशब्दात् मत्त्वार्थे निप्रत्ययेन निपातितमिदं पदम्) धानुष्काणां स एव उत्कर्षः नैपुण्यातिशयः यत् चले चञ्चले धावमाने इति यावत् लज्ये वेधनीये मृगादौ इषवः वाणाः सिध्यन्ति सफला भवन्ति लज्यं विध्यन्ति इत्यर्थः । ईदृशां बहूनां गुणानां हेतुभूतां मृगयां मिथैव व्यसनं कामजं दोषं, व्यसनं विपदि भंशे दोषे कामजकोपजे इत्यमरः, वदन्ति ; ईदृक् विनोदः चित्तविनोदनीपायः कुतः न कुतोऽपि सम्भवति इत्यर्थः ।

काश्यापादनेन देहस्य सर्वकर्मक्षमत्वम्, प्राणिनां भयक्रीडजन्यचित्तविकृतिलक्षण-
परिज्ञानं धनुर्भूतां लक्ष्मदेदीतर्क्षविधानञ्च साधयति मृगया नेयमती निन्द्यत्यर्थः ।

Change of voice.—कृशीदरीण खडुना उत्थानधीग्येन वपुषा भूयते ।...
चित्तं लक्षयन्ति मृगयाशीलाः) ।...इषुभिः सिध्यते । मृगया...उच्यते । ईदृशा
विनीदेन (भूयते) ।

प्रकृतिं आपन्नः प्रकृतिस्यः नराणां नासिकायां नासिकाभक्ष्ये इत्यर्थः लोलुपः
लोलुभः लुब्धः इति यावत् तस्य कस्यापि, जीर्णं यासौ कृच्छयति जीर्णं च हृदभक्ष्यकः
तस्य मुखे पतिष्यति । यङ्लुगन्तात् लुभधातोः कर्तरि ञच् भक्ष्य पत्य पाञ्चिकम्
लुब्धोऽभिलाषकस्यैव समौ लोलुपलोलुभाविम्वरः । नृ वयीद्वानौ इत्यन्तात्
क्तः जीर्णः ।

सेनापति । [जनान्त्रिके] सখে, তুমি স্থিরপ্রতিজ্ঞ হও, আমি প্রভুর অভিপ্রায়ের
অনুবর্তন করি । [প্রকাশ্যে] এই মূর্খ প্রলাপবাক্য বলুক । আপনিই প্রধান ।

মৃগয়ার বশাক্ষর হেতু উদর কূণ হয়, এইজন্ত দেহ লম্বু হইত। (সকল বিষয়ে) উদারের
যোগ্য হয়। প্রাণিগণের ভয় এবং ক্রোধজনিত চিত্তের বিকার পরিজ্ঞাত হওয়া
যায়। ধনুর্ধারদিগের উৎকর্ষের বিষয় এই যে ধাবমান লক্ষ্যে বাণপ্রয়োগ সফল হয়।
মৃগয়া মিথ্যাই বাসন নামে অভিহিত হয় এক্রপ বিনোদ আর কোথায় ?

বিদূষক । [কৃত্রিম ক্রোধের সহিত] ইনি প্রকৃতিস্থ । তুমি যন হইতে বনান্তরে
ভ্রমণ করিতে করিতে, মরনাসিকালোলুপ কোন এক বৃদ্ধ ভল্লকের মুখে পতিত
হইবে ।

General.—[aside]. Persevere, my friend, in your opposition. I
will sail close to the humour of the king. [aloud]. Let the fool
talk nonsense. Your majesty is the proof hereof.

By reason of the decay of the fatty portion, the belly getting
thin, the body becomes light and fit for activity. The mental state
of animals, undergoing the changes due to anger and dismay, is
known. The superiority of the skill of archers lies in the fact that
arrows become successful in moving marks. Falsely do they call
hunting a vice. Where is such a diversion as this ?

Bidushaka [with affected anger].—His majesty is in his senses.
You wandering about from forest to forest shall fall into the mouth
of some old bear greedy of the nose of men.

রাজা । তদীবনস্য সরিষ্কটে, সমীপবর্তিনী স্যানে বয়ং বর্নামহি অন্তরে বর্চী
নাद्रিয়ামহি । अथ —

महिषाः शङ्कैः मुहुः ताडितं निपानसलिलं गाहतां ; ह्यायावत्कदम्बकं मृग-
कुलं रोमन्थं अभ्यस्यतु, वराहततिभिः पल्लले विषयध्वं मुसाक्षतिः क्रियतां, शिथिलज्या-
वन्धं इदं अस्मदधनुश विश्यामं लभतां ।

महिषाः शङ्कैः विषाणैः मुहुः बारंवारं ताडितं, आलोडितं निपीयते अत्र इति
निपानं कूपसमीपस्थः जलाशयः तस्य सलिलं गाहतां तत्र सलिले यथेष्टं निमज्जनमुखं
लभन्तामित्यर्थः, ह्यायामु तरुतलेषु इत्यर्थः वङ्गं कदम्बकं येन तत् तरुतले संवृणः
उपविष्ट उद्देगराहित्यात् इति भावः मृगकुलं मृगयूथं रोमन्थं चर्चितचर्चितं अभ्यस्यतु
क्रीडतु इत्यर्थः वराहाणां ततयः श्रेष्ठयः समूहा इति यावत् ताभिः वराहततिभिः
पल्लले चद्रजलाशये विस्मयं निर्भयं यथा तथा मुसानां तथामूलानां चर्चिः सन्पाटनं
क्रियताम् । शिथिलः श्लथः ज्यायाः गणस्य बन्धः यस्य तत् इदं अस्माकं धनुश
विश्यामं लभतां पशूनां वधात् विरमतु इत्यर्थः । अत्रश्लोके तृतीयपादे रचनाक्रमस्य
विपर्ययः जातः, सर्व्वेवैव कर्त्तरि प्रयोगः तृतीये केवलं कर्मणि प्रयोगः कृतः, स न
युक्तः, तथापि क्रमानुरोधात् कर्भुवाच्यप्रयोग एव न्याय्यः । “विषयध्वं कुरुतां वराह
निबन्धो मुसाक्षतिं पल्लले” इति परिहृतौ उक्तदीर्घापह्णः स्यात् ।

Change of voice.—महिषैः गाहतां ।...कदम्बकेन मृगकुलेन रोमन्थः
अभ्यस्यताम् । वराहततयः मुसाक्षतिं कुर्यन्तु ।...ज्यावन्धेन अस्मदधनुषा विश्यामः
लभतां ।

गाहतातुः भौवादिकः आत्मनेपदी लट् गाहते, लिट् जगाहि ; लृङ् अगाहित्,
अगाद ; क्तः गादः अभिपूर्वात् अस् धातोः लट् अभ्यस्यति, लिट् अभ्यास । लुङ्
अभ्यास्यत् । तन् धातो क्तप्रत्ययेन सिद्धं ततिरिति पदम् ।

राजा । सेनापते आम्हारा आज्ञेयेर समीपे रहियहि, ऐहकञ्च आम्हारा वाक्य
आदरपूर्वक ग्रहण करिते पारिलाम ना । अद्या ग्रहिवर्ण शृङ्गधारा निपानसलिल
बारंवार आलोडित करिहा ताहाते अवगाहन करक । मृगसमूह दले ह्यायव
उपविष्ट हईरा रोमन्थाभास करक ; वराहनिकरकर्तृक पल्ले निर्भये मुखा उन्पाटित
हईक ; एवम् आम्हारेर ऐह धनु ओ सुपवक्कननिर्भूत हईरा विश्याम लाठ करक ।

King.—Good general, we are in the neighbourhood of the her-
mitage, therefore what you say is not welcome. Today—

Let the buffaloes plunge into pools, disturbing their water again
and again with their horns. Let the deer sitting in herds beneath
the shades chew the cud. Let herds of boars unroot fearlessly the
sedge (grown) in muddy pools. And let this bow of ours with the
tie of its string unloosened have rest.

सेनापतिः । प्रभविष्यवे प्रभवे ; कथ्यमानां प्रीयमाण इति चतुर्थी । “भुवश्च” इति सूत्रस्य कन्दीविषयत्वात् भाषायां भवनेरिष्णुज्ज्विधानम् स्वयम् । निरङ्कुशादि कवयः । In connection with verbs having the sense of रुचि (liking), he who is pleased takes the fourth case-ending. The rule भुवश्च that is to say the root भू takes the suffix इष्णुच् pertains to the language of the Vedas. In profane language such usages are rare.

राजा । तेन पूर्व्वमरणप्रविष्टान् मदनुचरानख्यात् प्रत्यावर्त्तय, यथा च मम योधाः आश्रमपीडां न जनयन्ति तथा ते निवारयितव्याः सेनायां समवेता इति सेनाशब्दात् ठक्—सैनिकाः ।

पश्य शमप्रधानेषु तपोधनेषु गूढं दाहात्मकं तेजः अस्ति ते स्पर्शानुकूलाः सूर्यकान्ता इव अन्यतेजोऽभिभवात् तत् वमन्ति । ७

शमः शान्तिः प्रधान येषां तेषु शमप्रधानेषु शान्तिपरीषु तपोधनेषु तापसेषु गूढं प्रच्छन्नं दाहः आत्मा स्वभावी यस्य तत् दाहात्मकं शेषात् विभाषा इति समासान्तः कः, दहने समर्थमित्यर्थः तेजः शक्तिः अस्ति । ते मुनयः स्पर्शस्य अनुकूलाः योग्याः स्पर्ष्टुं शक्याः सूर्यकान्ता मणिविशेषा इव अन्येषां तेजसा शक्त्या अभिभवात् चर्षणात् तत्तेजः दहनेसामर्थ्यं इत्यर्थः वमन्ति उद्धिरन्ति प्रकाशयन्ति ; निसर्गतः शीतला अपि सूर्यकान्ताः सूर्यकिरणसम्पातोष्णाः सन्ती दहन्ति, अतः ऋषीणामभिभवः न कार्यः । उपमालङ्कारः । अथ वमधातो वमनायाभावात् तत्प्रयोगे न शक्यतादोषः प्रत्युत गुण एव यथाह दण्डो—निष्ठातोद्गीर्णवान्तादि गौणवृत्तिव्यापाश्रयम् । अतिसुन्दर मन्यत्र शायकक्षां विगाहते । इति । ८

अनुरूपोक्तिरुत्तरचरिते—

न तेज सेजस्वी प्रसृतमपरेषां प्रसहते
स तस्य स्वीभावः प्रकृतिनियतत्वादकृतकः ।
मयूखैरशान्तं तपति यदि देवी दिनकरः
किमाग्नेयी यावा निरुत इव तेजांसि वमति ॥

गूढधातोः ऋः गूढः लट् गूहति, लिट् जुगूह, लुङ् अगूहत् अमुञ्चत् अगूढ अमुञ्चत् ।

Change of voice.—गूढेन दाहात्मकेन तेजसा भूयते । तैः स्पर्शानुकूलैः सूर्यकान्तैरिव तत् वम्यते ।

सेनापति । अङ्कुर एकैकं अङ्कुरि ।

রাজা। তবে পূর্বগত অরণ্যপ্রবিশ্টি অমুরেরদিকে নিবৃত্ত করন। আমার দৈনিক-
গণ বাহাতে তপোবনের পীড়া উৎপাদন না করে একপ নিষেধ করিবেন। দেখুন—
শান্তিপরায়ণ তপোধনগণে, দহনে সমর্থ তেজ প্রচ্ছন্নভাবে আছে; তাহারা অস্ত্রের
তেজ দ্বারা অভিভূত হইলে, স্পর্শবোগ্য সূর্য্যকান্তের স্থায়, সেই তেজ আবির্ভূত করিয়া
থাকেন।

General.—(It shall be) as your lordship desires.

King.—(Please) call back, then, those that have gone before
and entered the forest. My soldiers must be told that they should
not disturb the grove of penance. Know,—

That in these calm and quiet hermits there is a lurking flame
having the potency of burning. When overpowered by the energy
of others, they put forth this flame like lens that are (otherwise)
agreeable to the touch.

বিদূষকঃ। ভূতসাহচর্যপঃ হৃদ্যান্তঃ প্রীতসাহনব্যাপারঃ অসত্যং নাশং গচ্ছতু
অন্যসুঃ স্তব্ধাভ্যাদিগণীযঃ শ্রাকশিপদ্রী প্রায়শ্চাযং অকর্ম্মকঃ। জ্জ্বলিতু স্ককর্ম্মকৌঃপি
দৃশ্যতে ; যথা “যিন ধ্বস্তমনীমবিন বলিজিত্কাযঃ পুরাক্ষীকৃতঃ” অনস্—লট্—
অসতে লিট্ দধ্বসি ; লুঙ্ অধ্বসিৎ, অধ্বসত্ ; ক্তাঃ অধ্বাস্তাঃ।

রাজা। [পরিজন বিলীক্য] ভবত্যঃ স্তময়ায়া বৈশং অপনয়ন্তু ত্যজন্তু ; যবনী
চহিষ্য প্রীক্সমেতৎ। বৈবতক, ত্বমপি স্বস্য নিয়োগং অধিকারং কর্ণব্যমিত্যর্থঃ
অযুত্বং কুরু, স্বকর্তব্যে অবধান দিহীত্যর্থঃ।

সেনাপতি। প্রভু বাহা আদেশ করেন।

বিদূষক। তোমার প্রোৎসাহনব্যাপার ধ্বংস প্রাপ্ত হউক।

রাজা। [পরিজনের দিকে দৃষ্টিপাত করিয়া] তোমরা যুগ্মর বৈশ পরিত্যাগ কর।
বৈবতক তুমিও নিজকর্তব্য অনুষ্ঠান কর।

পরিজন। দেব যেক্ষণ আদেশ করেন [চলিয়া গেল]।

General.—What your majesty commands (shall be obeyed).

Bidushaka.—Down with your instigation !

King.—[*Looking at the attendants*]. Put off your hunting attire.
Raibataka, you too attend your duties.

Attendants.—What your majesty commands (shall be obeyed)
[*Exeunt*].

যশ উজ্জীষে বিসারি পুনপুংসকমিতি মেদিনী। তেন দর্শনীয়া তস্যাম্ অস্যাম্
ব্রহ্মচ্ছায়ায়াং আসনে ভবান্ উপবিষ্টতু, অহমপি সুখেণ আসীনঃ উপবিষ্টঃ ভবামি।

আস্ ধাতোঃ শানচ্ (ইন্দাসঃ) আসীনঃ ; আস্ লট্ আসি লিট্ আসাসচ্চক্রে
লুড্ আসিষ্ট ; ক্তঃ আসিতঃ, পাদপস্ব ছায়া ইতি পাদপচ্ছায়া নতু পাদপান্
ছায়া, তথ্যত্বে নপুংসকত্বাপত্তিঃ।

রাজা। মাঠব্য শুভ্রাঃ শুভ্রাশ্চায়াঃ ফলং ন লভ্যং ত্বয়া যতঃ দর্শনার্থে
শকুন্তলারূপং বস্তু ইত্যর্থঃ লাবলোকিতম্।

বিদূষকঃ। নতু ভবানিহ কান্ততয়া দর্শনার্থঃ তব দর্শনেহ অবাসং ময়া শুভ্রাঃ
ফলমিতি বিদূষকস্তাশয়ঃ।

রাজা। সর্ব্বঃ আশ্রিত্য আশ্রীত্ব জেনমিত্যর্থঃ ক্তান্ সুন্দরং পশ্যতি স্নেহবশাদিতি
भावः। অহন্তু আশ্রমস্য ললামভূতা ভূষণভূতাং তাং শকুন্তলাং অধিকৃত্য ব্রবীমিঃ।

ললাম ভূতা ইতি ললামভূতা “সহসুপা” ইতি সমাসঃ যদ্বা ললা ল্লা
ভূষণেণ তুল্যা ইতি ললামভূতা নিত্যসমাসঃ অশ্বপদবিয়হয়ঃ।

বিদূষকঃ। এমন করিয়াছেন যে মাছিটি পর্য্যন্তও নাই। এক্ষণে লতানির্ম্মিত-
চন্দ্রাতপমনোহর এই বৃক্ষচ্ছায়ায় আসনে উপবিষ্ট হউন ; আমিও সুখে উপবিষ্ট হই।

রাজা। অশ্রে চল।

বিদূষকঃ। আপনি আসুন।

উক্তরে। [কিছুদূর গিয়া উপবিষ্ট হইলেন]।

রাজা। মাঠব্য, তুমি চকুর ফল পাও নাই ; কারণ দর্শনযোগ্য বস্তু দর্শন কর
নাই।

বিদূষকঃ। কেন আপনিত আমার সম্মুখে রহিয়াছেন ?

রাজা। সকলেই আশ্রয়কে স্থলর দেখে ; আমি সেই আশ্রয়ের অন্তরাতুলা
কুন্তলাকে মনে করিয়া এ কথা বলিতেছি।

Bidushaka.—You have done so that not a fly even is to be seen here. Now beneath the shade of (yonder) tree charming because of a canopy of creepers overhead, do sit on a seat, while I too will sit comfortably.

King.—Go before

Bidushaka.—Come, please.

Both.—[Walking a few steps, sit down].

King.—Mathavya, you have derived no profit from your eyes ; for you have not seen what is worth seeing.

Bidushaka.—Why ? You stand before me.

King—Every one thinks his own friend beautiful. But I am telling so, alluding to Sakuntala, the ornament of the hermitage.

বিদূষকঃ। অনুচিতং তাপসকন্যারূপে ব্রহ্মদেবীম্-অভিস্বাক্ষ্যঃ ন যুক্তঃ ইতি
তিলকান্নবলম্বনে রাজানং দিব্যতীর্থস্থিতমিচ্ছতি।

রাজা। পরিহার্যে পরিহৃতুং যোগ্যে, অনুচিতং ইত্যর্থঃ। হরতে: কৃৎসলীরিতি
কর্ম্মেণি প্ল্যন্। মুনে: তৎ অপত্যং সুরযুবতীসম্মতং চজ্জ্ঞিতাধিগতম্; (অতএব)
শ্রিখিলং অর্কস্য উপরি স্মৃতং নবমল্লিকাকুসুমমিব, স্থিতমিতিশেষঃ। ৮।

মুনে: কন্যস্য তৎ অপত্যং ন পতন্তি পিতরীন্নেন ইতি (নন্ডপুত্র্যাত্ পত্ন্যাতী
য়ত্) কন্যারূপং সুরাণাং যুবতি: মেনকা নাম অসুরা: তস্যা: সম্মতং: চতুর্পতি: যস্য
তৎ তাড়নং চজ্জ্ঞিতং আদৌ ত্যক্তং পিতৃভ্যাং তত: অধিগতং কল্লেন ইতি চজ্জ্ঞিতাধি-
গতম্ অতএব শ্রিখিলং ব্রহ্মাতৃ শ্রুতং অর্কস্য ব্রহ্মবিশেষস্য উপরি স্মৃতং ভট্ট পতিতমিতি
যাবন্ নবমল্লিকায়া: কুসুমমিব স্থিতমিতিশেষঃ। যথা নবমল্লিকাকুসুমং ব্রহ্মস্মৃতং
সত্ অর্কব্রহ্মস্য উপরি পতিতং অতস্বশ্চেন অর্ককুসুমং মন্যতে দূরাদেব-চয়লম্বিয়া
পরিভ্রম্যতেচ, তথৈব শুক্ললতা মেনকাগর্ভসম্মুতা মায়া ত্যক্তা কল্লেন পালিতা
তাপসকন্যেতি জ্ঞাযতে অতস্বশ্চেন ভবতা মে পরিহার্যেতি মন্যতেচ। উপমাশ্রদ্ধার:।

বিদূষকঃ। [বিহ্বল্য] সুন্দরী: অন্ত:পুরিকা: বিহ্বল্য অরস্বদম্বাং স্ত্রিয়ং
কাময়মান: ক্র' সুমিষ্টপিষ্টকৃষ্ণকরুরবিরত: তিলিড়ীম্বয়ী চতুস্ক: ইব চপহাস্যতা
মত: ইত্যর্থঃ।

বিদূষক। [স্বগত] ইহীকে উৎসাহ দিব না [প্রকাণ্ড] বরজ তাপসকন্যার
তোমার প্রার্থনা দেখিতেছি।

রাজা। সখে, পুরুবংশীয়দিগের চিত্ত পরিহার্য বিষয়ে প্রবৃত্ত হয় না।

সেই মূনের অগত্য শকুন্তলা অসুরার গর্ভমজ্জত; (জননী কর্তৃক) পরিত্যক্ত হইলে
(কণ্) তাহাকে পাইয়া পালন করিয়াছেন; (এই হেতু তাপসকন্যা)। বেক্রপ
নবমল্লিকাগ্রন্থ বৃক্ষচূত হইয়া অর্কবৃক্ষের (আকন্দার) উপর পতিত হইয়া (অর্ক-
কুসুম) বলিয়া প্রতীত হয়।

বিদূষক। [হাস্য করিয়া] বেক্রপ কোন ব্যক্তি পিতৃপক্ষের বিরক্ত হইয়া
তিস্তিড়ী—(ভেঁতুল) ভ্রমণে অভিলষী হয়, জ্বরভ্রের অবমাননা করিয়া আপনিত্ত
সেইরূপ তাপসকন্যাতে মা'ভলাব হইয়াছেন।

রাজা। তাহাকে দেখ নাই তাই এরূপ বলিতেছ।

বিদূষক। বাহা আপনাদিগে বিশ্বাস উৎপাদন করে, তাহা নিশ্চয় ভ্রমণীয়।

Bidushaka.—[Aside]. Well! I will give him no encourage-
ment. [Aloud]. I see that you are desirous of (marrying) a her-
mit's daughter.

King.—Friend, never does the heart of a descendant of Puru incline towards an object which should be avoided. That offspring of the sage is born of a nymph and being deserted was found and brought up (by the hermit) :—just as the jasmine flower severed from its stalk and falling on the sun flower (is supported).

Bidushaka.—This desire of yours (for a maiden of the wood), setting at nought so many gems of women (at home), is much the same as that of one who has got tired of dates and longs for tamarind.

King.—You have not seen her ; and therefore you talk thus.

Bidushaka.—What excites your admiration must surely be attractive.

राजा । वयस्य बहुना उक्तेन किम्—

विधिना चित्ते निवेश्य परिकल्पितसत्त्वयोगा, रूपोच्चयेन मनसा कृता तु ,
धातुः विभुत्वं तस्याः वपुश्च अनुचिन्त्य सा अपरा स्त्रीरवसृष्टिः मे प्रतिभाति ।

शकुन्तला विधिना विधावा चित्ते आलिय्ये निवेश्य समर्थं चित्रयित्वा परिकल्पितः
कृतः सत्त्वस्य चतुर्णां योगः सत्त्वन्वः यस्याः सा तथाविधा “द्रव्यामुव्यवसायेषु सत्त्व
मस्तीति जन्तुषु” इत्यमरः । सत्त्वं द्रव्ये गुणे चित्ते व्यवसायस्त्वभावयोः पिशाचादौ
आत्मभावे बले प्रायेषु जन्तुषु इति हिमचन्द्रः । प्रागियं चित्रार्पिता ततः जीवन-
सत्त्वन्वं प्रापिता अन्यथा कथमीदृशं रूपं सम्भवति । अथवा रूपानां उच्चयेन राशिना
“सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन एकस्य सौन्दर्यदिदृक्षयेव” विधावा
मनसा कृता तु । इयं विधातुर्मानसी सृष्टिः अन्यथा ईदृशं माहवमाधुर्याकिकं न
सम्भवेत् । किञ्च धातुः विभुत्वं निर्माणनैपुण्यं तस्या वपुश्च लोकातिगं सौन्दर्यमित्यर्थः
अनुचिन्त्य इदं मे मनसि प्रतिभाति यत् सा अपरा चत्वा स्त्रीरव सृष्टिः जातो जातौ
यदुत्सृष्टं तद्वन्न मिष्टं कथ्यते । नेयं विधातुः सृष्टिः विधातृविहितं नैवं मनो
रममिति भावः । उक्तञ्च कविना सर्व्वशीरूपवर्णनावसर—

अस्याः सर्गविधौ प्रजापतिरभूत् चद्रीतु कान्तिप्रदः

शृङ्गारैकरसः स्वयं तु मदनीमासीतु पुष्पाकरः ।

वेदाभ्यासजङ्घः कथं तु विषयव्यावृत्तकोत्सृङ्खली

निर्मातुं प्रभवेन्मनोहरमिदं रूपं पुराणो मुनिः ॥

तुभ्यन्दः वितर्के आद्ये चर्द्धे सन्देहालङ्कारः । उत्तरार्द्धे कविप्रौढीक्तिसमुत्थापित-
निबन्धीतरः उत्प्रेक्षाालङ्कारः । सम्भावनमधोत्प्रेक्षा प्रकृतस्य परिण यत् इति
लक्षणात् ।

अनुचिन्त्य स्थितस्य मे इत्यध्याहारश्च व्याख्येयः श्लोकः । तथात्वे चिन्तयतेः तिष्ठतेऽथ एककर्तृकत्वनिर्वाहः । यद्वा चिन्तयतेः हेतुमति चेति प्रेरणार्थं चिन्तयतः स्वप् । तथात्वे स्त्रीरजसृष्टिरिति पदं प्रेरणार्थं चिन्तयतेः प्रतिभातेऽथ कर्तृकारकम् ।

Change of voice.—विधिः...सत्ययोगी...कृतवान्...तथा अपरया स्त्रीरज-सृष्ट्या प्रतिभायते ।

राजा । बहस्य अधिक बलिवारं अशोजनं नाहं । ईहाके विधातां चिद्रे अर्पितं करिष्यामि ते जीवनदानं करिष्यामि ; अथवा सौन्दर्याभाषितं मन मन निर्माणं करिष्यामि, विधातां निर्माणसार्थं एवं तां हारं मेहसौन्दर्यं आविर्भाष्यामि । अहं एवैव बोधं ह्येवैव त्विनि अस्तुविषं श्रौतव्यं ।

विदूषकः । यदि एवैव ह्येव तां ह्येव (तां हारं निकटं) सकलं रूपवतीं गीतां ।

King.—Friend, why say much ?

The Creator brought her to existence by at first drawing a picture and then infusing life into it, or fashioned in idea her form with an assemblage of all lovely things. When I think of the Creator's power (of creating) and her (beautiful) form, she seems to me to be an extraordinary creation of a gem of a woman.

Bidushaka.—If this be the case, she puts all other beauties to shame.

राजा । अनाघातं पुष्पं, करद्वयैः अलून् किसलयम्, अनाविद्धं रत्नं, अना- १८
स्वादितरसं नवं मधु, पुष्पाणां अखण्डं फलमिव अमघं तद्रूपं भोक्तारं कं विधिः इह
समुपस्थास्यति न जाने । अनाघातं न गृहीतगन्धं सद्यः प्रकटितं वनस्थित-
मित्यर्थः पुष्पं सुखं, करे रसे रीतिनि यी ते करद्वयैः पुनर्भवा नद्या इति यावत् तैः
अलून् अखण्डं किसलयं पल्लवं, न आविद्धं इति अनाविद्धं अनाघातवैद्यं, गाव-
संसर्गेषादुचितमिति तातपर्थम् रत्नं, न आस्वादितः रसी यस्य तत् अनास्वादितरसं
नवं मधु, पुष्पाणां सुकृताणां अखण्डं समग्रं, अनुपपन्नमित्यर्थः फलं ; अमघं
अपापं दीपलेशयमित्यिति यावत् तत् रूपं शकुन्तलासीन्दर्यं भोक्तारं, यस्याः पति
भूत्वा तद्रूपमुपभोक्ष्यते तादृशं कं जने विधिः प्रजापतिः, इह अगतिं समुपस्थास्यति
चटिष्यति, न जाने । इह शस्य लोकोत्तरसीन्दर्यस्य अनुकूपी भोक्ता अगतिं प्रायेण
न दृश्यते । पुष्पोपचयप्रद्वयसौभाग्यशालिनाद्वयस्य प्रवचस्य दुर्लभत्वाद् विधाता
चिन्तामिमीलितार्थः स्थास्यति इत्यर्थः । मन्त्रे इत्यर्थः । माधोपकाशकारः । सर्वैरे-
वोपमानैः शकुन्तलाकूपस्य उपभोगाभावे हेतुकापाविनाशस्य लोभनीयत्वं द्योत्यते ।
फलमपि इति पाठे माहाकूपकाशकारः ।

Change of voice.—ভীক্কা কঃ বিধিনা সমুপস্থাষ্যতি । ইতি মম্বা ন জায়তে ।

প্রা ক্তঃ প্রাচঃ; প্রাতঃ; লট্, লিপ্রতি; লিট্ নপ্রী । লুঙ্ অপ্রাৎ, অপ্রাসীৎ ।
 লু ক্তঃ লুনঃ লট্ লুনাতি, লুনীতে; লিট্, লুলাব লুলুবে; লুঙ্, অলাবীৎ অল-
 বিট । বহু ক্তঃ বহুঃ; লট্ রোহতি, লিট্ রোরোহ, লুঙ্ অরুচ্যৎ । ব্যধ ক্তঃ বিড্:
 লট্, বিধ্যতি; লিট্ বিধ্যাধ; লুঙ্ অব্যাৎসীৎ । রূপমিতি কর্ম্মণি দ্বিতীয়া ন
 স্ত্রীক্যাব্যয়নিষ্ঠাখলর্থৎনাম ইতি নিবেদ্যাত্ বধী নাপ্রীতি । সমুপস্থাষ্যতি ইত্যব
 অন্তর্ভূত স্বার্থঃ । The root জা is used in the আক্শনেপদ because it is
 not preceded by any উপসর্গ, and the agents reaps the conse-
 quence of the action. অসুপসর্গাক্তঃ ।

বিদূষকঃ । ইক্সুলীফলনিষ্পন্নং তৈলং তেন মিশ্রং লিপ্তং ইত্যর্থঃ; অতএব চিক্কণং স্নেহং
 স্নাবদিব মল্লকং যস্য তস্য । লঘু আশু জীর্ণমিতি যাবৎ ।

লঘুরগুরৌ চ মনোজ্ঞে নিঃসারি বাধ্যবত্ কৌবম্ ।

জীর্ণে লঘ্যাগুরুণি চ পৃক্ষানামীষধৌ তু স্ত্রী ॥

ইতি মেদিনী ।

রাজা । সা পরাধীনা, তস্যা গুরুঃ পিতা কণ্ঠঃ ইত্যর্থঃ; অব ন বসন্তি কথমেনা
 জীর্ণং পরিষেধ্যামি ইতি অভিপ্রায়ঃ ।

বিদূষকঃ । চতুরাগঃ কৌটুভঃ । ত্বয়ি অসুরক্কা সা ন বেতি স্পষ্টার্থঃ ।

“অন্নভবন্তমিতি সত্যমর্থং দ্বিতীয়া সত্যম্বা দ্বিতীয়া” ইতি সূত্রেণ । তেনাবভবতি
 পুণ্যে অন্তরেণ বিশেষ্যে কৌটুভঃ তস্যাঃ কুটুরাগঃ । “অন্তরং রত্নাবকাশযৌঃ মধ্যৈ
 বিনাশ্যে, তাদ্যর্থ্যে বিশেষ্যেবসরেবধৌ ইতি হেমঃ । অব অন্তরেণ অন্নভবন্তমিতি দ্বিতীয়া
 ইতি তু যত্ স ভিন্ন এব । তস্য “অন্তরান্তরেণ” ইতি সূত্রে নিপাতস্যেব যচ্ছাৎ
 তেনার্থাসংগতেঃ ইতি রাঘবভট্টঃ ।

রাজা । আমার মনে হইতেছে—বিধাতা কোন্ ব্যক্তিকে অনায়াসে পুষ্প, নগের দ্বারা
 অজিহ্ম অচিরোদগত পত্র, অনাবিদ্ধ রত্ন, অনায়াসে রস অভিনব মধু, ও অমুপভূক্ত
 পুণ্যফলের দ্বারা দোষসম্পর্কশূন্য সেই রূপের ভোগকর্ত্তা ঘটাইবেন জানি না ।

বিদূষক । সেই হেতু আপনি শীঘ্র ইহাকে জ্ঞাপ করুন; যেন ইক্সুলীফলপ্রস্তুত--
 তৈলমর্দনে চিক্কণমণ্ডক কোন ক্রমে ইচ্ছা পতিত না হন ।

রাজা । তিন পরাধীনা; তাঁহার গুরুজনও এখানে নাই ।

বিদূষক । আপনার প্রতি তাঁহার নয়নানুরাগ কিরূপ ?

King.—Thoughts (like this) are crossing my mind :—

I do not know who has been destined by fate to enjoy her

'beauty spotless and pure as a flower the aroma of which has not been smelled, as a new shoot not torn (defiled) by finger-nails, as a gem not yet bored through, as fresh honey which has not been tasted, and as an entire fruit of virtuous actions (done) in former lives.

B dushaka—Make haste then to rescue her that she may not fall into the hands of some ascetic with his head unctuous with the oil of the Inguli.

King.—She is dependent on another ; and her father is not at home.

Bidushaka.—Regarding you what is the state of her affection as expressed by glances ?

राजा । स्वभावादेव तापसकन्या न प्रगल्भा लज्जाशीला इत्यर्थः । तथापि मयि अभिमुखे ईदृशितं संवृतं, अन्यनिमित्तकृतीदयं हसितं ; अतः तथा विनयवारित वृत्तिः मदनः न विवृतः न च संवृतः । मयि अभिमुखे तस्या लोचनपद्यवर्त्तनि सति ११ ईदृशितं लोचन संवृतं अन्यतः प्रेरितं तथा इति शेषः । अन्यत् निमित्तं कारणं तेन कृतः जनितः उदयः उत्पत्तिः यस्य तत् यथा तथा (क्रियाविशेषणमेतत्) हसितं हस्यं कृतम् । अतः तथा शकुन्तलया विनयेन श्रीलेन लज्जया इत्यर्थः वारिता निषिद्धा वृत्तिः प्रसर, यस्य सः मदनः मन्मथभावः मां प्रति अनुराग इत्यर्थः न विवृतः न प्रकटीकृतः न च संवृतः गुप्तः मां प्रति तस्याः अनुरागः ऊहनयोग्यः कृतः नतु सुष्ठु व्यक्तीकृतः इत्यर्थः । द्रुतविलम्बितवृत्तम्—सङ्क्षेपेण द्रुतविलम्बितमाह मभौ भरो । ११

Change of voice.—ईदृशितं संवृतवती...हसितवती ।...वारितवृत्तिं सा मदनं न विवृतवती न संवृतवती ।

वृषातोः क्तः वृतः लट्, वृणोति, वृणुते, वृणाति वृणोते ; वरति, वरते ; वरयति, वरयते ; लिट् ववार, वव्रे ; लुङ्, अवारीत्, अवरीष्ट, अवरीष्ट, अवहत् । वरयामास...अवौवरत् ; यङ्, वेव्रीयते ; सन्, विवरीषति, विवरिषति, ववृषति, वाव्रनेपदमपि ।

विदूषकः । दृष्ट एव इति दृष्टमात्रः तस्य । स्वार्थे मादृशपत्यः यद्वा मयूर-व्यंशकादययेति समासः ।

राजा । मिथः प्रस्थाने परस्परं प्रस्थानसमये शालीनतया लज्जाशीलवत्ता अपि तथा शकुन्तलया मयि भावः अनुरागः कामं अन्यर्थे सम्यक् इत्यर्थः आविष्कृतः प्रकटितः ।

शालीं प्रवेष्टुमर्हति इत्यर्थे शालीना, "शालीनकौपीने अष्टकाकार्ययोः" काशदली

প্রবেশনং অর্হতি, কুপাবতারমর্হতি ইতি খলুপ্রত্যয় উত্তরপদলোপস্ব নিপাত্যেতি শালীনো-
জঃ, কৌপীনং পাপমিতি কাশিকা,—তस्याঃ ভাবঃ শালীনতা ।

তথা হি তস্মৈ কতিচিৎপদানি গত্বা দর্ভাঙ্কুরেণ চরণঃ স্ততঃ ইতি অকাস্তে
স্থিতা ; দুমাণাং শাখাসু অসক্তমপি বস্কলম্, বিমোচয়ন্তী বিহতবদনা আসীৎ । ৭২

তস্মৈ সা শকুললা কতিচিৎপদানি গত্বা দর্ভস্য কুশস্য অঙ্কুরক্লেণ
দর্ভাঙ্কুরেণ, অভিনবকুশস্য মে চরণঃ অঙ্কুরঃ স্ততঃ বিহতঃ ইতি উক্তা ইত্যর্থঃ অকাস্তে
অলবসরে স্থিতা সমমাত্ বিরতা । দুমাণাং কুরবকহুচাণাং শাখাসু বিটপেষু অসক্তং
অলয়মপি বস্কলং উত্তরীয়ভূতাং তদ্বৎসং বিমোচয়ন্তী বিহতং পরাশ্রমং মদমিসুখমিতি
শ্রীষঃ বদনং আননং যस्याঃ সা বিহতবদনা তথাভূতা আসীৎ । সাম্ বিলোকয়িতুং
কুলমাশ্রিত্য বিলম্বং কৃতবতী এতেনৈব তस्याঃ ভাবঃ সমাক্ষং বিহত ইতি তাৎপর্যম্ । ৭২

Change of voice.—তস্মৈ স্থিতং ।...বিমোচয়ন্ত্যা বিহতবদনয়া অমুযত ।
নিষঃ ইতি অব্যয়ম্ । কিস্মশব্দাৎ উতিপ্রত্যয়েন সিদ্ধঃ কতিশব্দঃ সংখ্যাবচনঃ ভূমি
প্রযুজ্যতে । “বড্ভোলুক্” ইতি অস্মীলুক্ ।

রাজা । তপস্বিকস্তা স্বভাবতঃ লজ্জাশীলা ; কিন্তু তথাপি আমি সম্মুখবর্তী হইলে
তিনি নয়ন ফিরাইয়াছেন, অথ কোন কারণে হইয়াছে এই ভাবেই যেন হাসিয়াছেন
অতএব লজ্জাবশতঃ নিরুদ্ধপ্রসন্ন মনোগতাব প্রকাশও করেন নাই অথবা গোপনও
করেন নাই ।

বিদূষক । দর্শনমাত্রেই আপনার ক্রোড়েত আরোহণ করিতে পারে না ।

রাজা । লজ্জাশীলা হইলেও যখন পরস্পর প্রস্থান করি, সেই সময়ে তিনি অমু-
রাগ স্পষ্ট প্রকাশ করিয়াছেন । কারণ তদ্বদী করেক পদ গমন করিয়া আমার
চরণ কুলশূচীবিদ্ধ হইয়াছে এই বলিয়া অনবসরে গমননিরত হইয়াছিলেন ; এবং
বৃক্ষের শাখার বকল লগ্ন না হইলেও তাহাই মুক্ত করিতেছেন এই ভাবে মূখ ফিরা-
ইয়া দাঁড়াইয়াছিলেন ।

King.—The maidens of hermits are naturally modest ; but yet—

When my face was turned towards her, she withdrew her eyes ;
and smiled as if it was occasioned by some other cause. She has
therefore neither unveiled, nor concealed her love—the progress
whereof has been checked by modesty.

Bidushaka.—Just at the sight of you she can not (come and) sit
on your lap.

King.—At our parting from each other, she clearly indicated
her affection in spite of her bashfulness.

For instance ;—That fair maiden of slim figure stopped when

there was no occasion for it, saving that her foot had been pricked by the sharp blade of a Kusagrass ; and stood with her face turned (towards me) disentangling her bark, though it was not caught in the boughs of trees.

विदूषकः । पथि हितं इति पाथेयं, पथ्यतिषिवसतिस्वपतेठञ् इति ठञ् (षेय) प्रत्ययः गृहीतं पाथेयं सम्बलं येन सः गृहीतपाथेयः । त्वया तपोवनं पुण्यं धर्म्मारण्यं उपवनं विहारकाननं कृतम् ।

राजा । परिज्ञातः मम राजभावः तपस्विभिरवगतः । केन अपर्देशन व्याजनं कृतेनेति यावत् प्रकृत्यादिभ्येति तृतीया (करणे वा), सकृत् एकवारमपि आश्रमे वसामः गच्छामः इत्यर्थः ।

विदूषकः । “षष्ठाष्टमाभ्यां अ च”, चकारादन् अतएव भागार्थे वर्तमानस्य अस्य अपूरणार्थत्वात् पूरणगुणेत्यादिना षष्ठीसमासप्रतिषेधो न भवति । नौवारस्य षष्ठः भागः इति विग्रहः नौवारषष्ठभागः तम् ।

राजा । मुखं एतेषां ऋषीणां रक्षणे पालने अन्यत भागधेयम् नौवारषष्ठभागः दन्त्यः अंशः निपतति समुद्भवति ; यत् रत्नानां राशीन् समूहान् विहाय परित्यज्य अभिनयं सादरं गृहीतव्यम् । अत्र भागधेयशब्दस्य पुंसिप्रयोगः साधुः । भाग्यार्थे भागधेयशब्दस्य क्लीबत्वं अभिधानिकानां सम्मतं । तथाच मेदिनी “भागधेयं मतं भाग्ये भागप्रत्यययोः पुमान्” । अमरश्च दैव दिष्टं भागधेयं भाग्यं स्त्री नियति विधिः । भागधेयः करीवलिः । भागशब्दात् स्वाधे धेयच्, स्वार्थिकाः प्रकृते-लिङ्गवचनाभ्यामिवर्त्तन्ते इति क्लीबत्वम् । कथञ्चिदभ्युपेतव्यम् भागरूपनामभ्यः धेयः यदा अन्यद् भागधेयं अपूर्णपुण्यरूपं सुभाकरं दैवं निपतति अर्चितं भवति इति व्याख्येयम् ।

नृपाणां वर्णेभ्यः यत् उत्तिष्ठति तत् फलं क्षयि आरण्यकाः अक्षय्यं तपःषड्भागं नः ददाति हि । नृपाणां वर्णेभ्यः विषयवासिभ्यः ब्राह्मणादिवर्णेभ्यः यत् फलं लाभः फलं हेतुकृते जातीफले फलकशस्ययीः । विफलायां च कङ्काले शस्त्राद्ये व्युष्टि लाभयोः इति हैमः ; उत्तिष्ठति तत्क्षयि नश्वरम्, “जिहृक्षिविशिखमायथाभ्यमपरिभ्रमसूभ्यश्च” इति इमिः । वर्णचतुष्टयस्य पालनेन राजा षष्ठांशरूपं यत् धनं लभते तत् नश्वरं खलु । अरण्ये निवसन्ति ये ते आरण्यकाः, मुनयः अरण्यान् अनुस्य इति अरण्यशब्दात् ङुञ् (कण्) अक्षय्यं चेतुं अशक्यं इति अक्षय्यज्यौ शक्यार्थे यत् प्रत्ययेन निपातितम् तपसः षड्भागं षष्ठभागमित्यर्थः, इतिविषये संख्याशब्दस्य पूरणार्थत्वं शतांशवत्, नः अक्षय्यं ददति प्रयच्छन्ति, पुण्यस्य निधनेऽपि अनुगमनात् अक्षय्यत्वापेक्षकमित्यनुसन्धेयम् । व्यतिरेकालङ्कारः ।

Change of voice.—अव्ययः तपःषड्भागः आरख्यकैः नः दीयते ।

Here षष् (six) is used in the sense of षष्ठी (sixth). Such usage is sanctioned in the case of compounds.

বিদূষক। তবে আপনি পণের সম্বল গ্রহণ করুন ; আপনি তপোবনটিকে বিহার-কানন করিয়া তুলিয়াছেন দেখিতেছি ।

রাজা। সপে, কোন কোন তপস্বী আমাকে চিনিতে পারিয়াছেন। কি ছলে একবারও আশ্রমে যাইতে পারি চিন্তা কর ।

বিদূষক। আপনি রাজা আপনার আবার অশ্রু ছিল কি? আপনার (প্রাণ্য) নীবারের ষষ্ঠ অংশ স্বযিগণ আনিয়া দিউন (এই হল) ।

রাজা। মূর্ণ, ইহাদিগের বক্ষণে আমাদের যে অংশ উখিত হয় তাহা রত্নবাণিজ্য পরিভ্যাগ করিয়া মাদরে গ্রহণ করিতে হয়। দেপ, ব্রাহ্মণাদি বর্ণ হইতে নৃপতি-দিগের যে ধনলাভ হয় তাহা নশ্বর, অরণ্যনিবাসী স্বযিগণ আমাদিগকে অক্ষয় তপঃ-ষষ্ঠভাগ প্রদান করেন ।

Bidushaka.—Have, then, your viaticum. I see you have made a pleasure garden of this sacred grove of penance.

King.—I have been recognised friend, by some of the anchorites. Under what pretext I may at least once go to the hermitage? Think of it.

Bidushaka.—King as you are, you need no other pretext than (saying)—“Give me the sixth part of your Nibara paddy (my revenue).”

King.—Fool! In protecting these hermits we get a share of a very different kind which is to be welcomed, setting aside even heaps of jewels.

Look :—What kings get from the several castes is susceptible of decay. But these pious men of the woods give us a sixth part of their penance which is imperishable.

নেপথ্যে—হনু ইতি দ্বর্ষে অব্যয়ম্ হনু বাস্যারম্ভখেদিষাদদ্বর্ষসম্মমি ইতি মেদিনী । সিদ্ধঃ সফলঃ অর্থঃ প্রযোজনং যথোঁ তৌ তথোঁকৌ স্বঃ ভবাবঃ ।

রাজা । [কর্ণে দত্ত্বা আকণ্ঠ্য] ধীরঃ আমন্দঃ প্রশান্তঃ অনুব্ধিগকরঃ খরঃ যৈবাঁ তৈঃ তাহুযৈঃ এমিঃ তাপসৈঃ ভাব্যম্ ।

প্রবিশ্য—দৌবারিকঃ । প্রতিহারস্য দ্বারস্য মূনিঃ তাঁ দ্বারদেশম্ প্রতিহারী দ্বারি-
হাঃ ঐ বাঃস্থিতাযানু যীষিতি । ইতি মেদিনী । উপপৃষ্যকঃ তিষ্ঠতিরন্ম সকর্ম্যকঃ ।

प्रथमः । दौमिः तेजोविशेषः विद्यते अस्य इति दौमिमत् तस्य तादृशस्य अस्य
राज्ञः वपुषः विश्वसनीयता अनुहेयकरत्वम् । अथवा ऋषिभ्यः (अन्वार्थयोगे पञ्चमी)
मुनिभ्यः नातिभिन्ने ऋषिकल्पे अस्मिन् राजनि दुष्यन्ते एतत् सप्तपन्नम् युज्यते ।

कुतः अमुना अपि सर्व्वभोग्यं चाश्रमे वसतिः अध्याक्रान्ता अयमपि रक्षायोगात्
प्रत्यहं तपः सञ्चिनोति ; वशिष्ठः अस्यापि चारुद्वन्द्वगीतः केवलं रामपूर्व्वः पुण्यः
मुनिरिति शब्दः मुहुः वां स्पशति। १४

अमुना दुष्यन्तेनापि यथा मुनिभिः तथा इति अपेक्ष्यैः सर्वेषां भोग्यैः सपत्नीयैः
आश्रयस्वरूपे इत्यर्थः आश्रमे गृहस्थाश्रमे वसतिः वासः (वसधातोः शौचादिकः अतिः)
अध्याक्रान्ता अवलम्बिता । मुनिनामपि आश्रमाः सर्वेषां आश्रयभूताः । अयं राजा
अपि रक्षायाः योगात् पालनात् (मुनीनामित्यर्थः) प्रत्यहं प्रतिदिनं तपः सच्चिदोति
अर्जयति षष्ठांशरूपमिति भावः तथाच मनुः यदधीते यदयजते यद्दाति यदश्नति ।
तस्य ~~अर्जयति~~ अर्जयति मन्त्रं भवति रक्षणात् । ब्रह्मणः जितेन्द्रियस्य अस्यापि
चारयन्ति प्रसारयन्ति कीर्त्तयन्ति (ख्यन्तात्परिः कर्त्तरि ल्युः) चारणाः स्तुतिपाठकाः
वैतालिका इति यावत् तेषां इन्द्रानि युगलानि तैः गीतः केवलं राजा इति पूर्वम्
अस्य सः राजपूर्वः राजापपदः पुण्यः पवित्रः मुनिरिति शब्दः ~~मुनिः~~ ~~अर्जयति~~ अर्जयति
त्वां दिवं आकाशं स्पृशति । मुनीनां आश्रमाः यथा सर्वेषामतिथीनां मृगपत्त्यादी-
नाञ्च आश्रयभूताः खेमङ्गराश्च, यथा च ते प्रत्यहं तपसाप्यन्ते, ऋषिरिति पवित्रं नाम
च दधते तथानेन परिगृह्येतीति द्वितीयः आश्रमः सर्वेषामुपजीव्यः कल्याणकरश्च
अयमपि प्रतिदिनं तपः षड्भागेन युज्यते ; किञ्च राजर्विरिति पुण्यं नाम विभक्तिः,
सर्वेषां ऋषितुल्योऽयमिति भावः । ८४

Change of voice.—असौ वसतिं अध्याक्रान्तवान् । अनेन तपः सखीयते ।
 द्यौः स्पृश्यते...गौतेन पुष्येन मुनिरिति राजपर्व्येण शब्देन ।

द्वितीयः । वलं तदाख्यं असुर भिन्नवान् इति वलभित् (सत्सुखिवेत्तादिना क्रिप्) इन्द्रः तस्य सखा इति वलभित्सखः राजाहः सखिभ्यष्टम् । १५

द्वितीयः । तेनाह—नगरपरिधंप्रांयवाहः अयं एकः उदधिस्थानसौमां कृत्यां
धरिणो भुनक्ति इति यत् नैतत् चित्रं ; दैत्यैः सक्तवैराः सुराः समितिषु अस्य अधिग्ये
धनणि पौकुरुते वज्रं च विजयं आशंसन्ते । नगरस्य परिधयः पुरस्य सर्वत्र प्रायः
बाहुः यस्य सः नगरपरिधंप्रांयवाहः अतिदीर्घबाहुः अयं एकः अद्वितीयः अन्वस्य
माहाय्यमन्तरिक्षेत्यर्थः उदकानि धीयन्ते एषु इति उदधयः (उदकशब्दपूर्व्यात् आधातोः
किः उदकत्थोदः संज्ञायामिति उदादिशः) समुद्राः एव श्यामा सौमा प्राग्वभागी
यस्याः तां समुद्रेः श्यामा सौमा यस्याः तां इति केचित् । (उदधिस्थानसौमानं) कृत्यां
समयां धरिणो (धरतेः श्रमप्रत्ययः स्त्रियागोप्) पृथिवीं भुनक्ति अस्मिन् पात्यति इति

যাবত্ (মুণীঃনবনে ইত্যস্য প্রত্যুদাহরশ্চনেতত্) ইতি যত্ এতত্ ন শিত্ৰং বিজয়করং
ন । কৃত: এতদুচ্যতে ইত্যত আঙ্ হি যজ্ঞাত্ দ্বিতৈ: অপত্যানি পুমান: দৈত্যা: তৈ: সঙ্
সক্ত বৈরং ব্রহ্মতা যৈষাং তে সক্তবৈরা: নিত্যপ্রসক্তবীরভাষা: সুরা: দেবা: সমিতিবু
সংযামেবু অথ রাশ্চ: অধিগ্ধে আরোপিতমৌৰ্ব্বীকি ধনুশি, পুরুষি বহ্নতি হ্রতানি নাংমানি
যস্য স: পুরুহত ইন্দ্র: তস্য ইদং ইতি পৌরহতং তচ্ছিন্ এন্দ্রে বজ্ৰে চ বিজয়ং সমরজয়ং
আশংসন্তে প্রার্থয়ন্তে প্রার্থনায়াং আঙ্:পূৰ্ব্ব: শংসিরাশ্চনেপদী মঙ্কাবীরীঃয়মিতি ভাব: ।
বজ্রধনুধো: সমুজ্জিতত্বাত্ সমুজ্জয়ালঙ্কার: ইতি যদ্রাঘবমহেনীকৃতম্ তচ্ছিন্যম্ এতে হি
গুণক্রিয়াযৌগপদ্যে সমুজ্জয়প্রকারা নিয়মেণ কার্য্যকারণকালনিয়মবিপর্য্যয়রূপাতি-
শ্রয়োক্তিমূলা:, দীপকস্য আতিশ্রয়োক্তিভুলত্বাভাব: । দৌষ্যন্তে আপে, এন্দ্রে বজ্ৰে চ
বিজয়কামনা পুরাণাद्यনুগতত্বাত্ ন কাবিপতিভামূল্যাতিশ্রয়োক্তিসমুত্থাপিতা অতএব
প্রস্তুতাপ্রস্তুতযৌ: একধর্ম্মাভিসম্বন্ধাত্ দীপকালঙ্কার: । মন্দাক্রান্তা হতম্
তল্লক্ষণম্ মন্দাক্রান্তাশ্চিহ্নসনগৌৰ্ভমণী তৌ গুরুচেত্ ।

Change of voice.—অনৈন...সীমা ধরিবী একৈন' কৃত্বা মুজ্যতে ইত্যেতেন
শিত্রেণ ন মূযতে । সুরৈ: সক্তবৈরৈ: বিজয়: আশ্রয়তে । ১৫

পরিষ: পরিপূৰ্ব্বাত্ হ্র:ণে: অপ্ নিপাতনাত্ সিদ্ধম্ পরৌ ঘ: । সমিতি: সমপূৰ্ব্বাত্
হ্রশ্ ধাতৌ: ক্তি: ।

[তপগম্য] বিজয়স্ত—বিপর্য্যায়ী জি: ইতি আশ্রয়পদম্ ।

নেপথ্যে—আমাদের অয়োজন সিদ্ধ হইয়াছে ।

রাজা । [প্রবেশ করিয়া] এই ধীরপ্রশান্তধরবিশিষ্ট ব্যক্তিগণ তপস্বী (বোধ
হইতেছে) ।

দৌবারিক । [প্রবেশ করিয়া] আমরা জয় হউক ; দুইজন ঋষিকুমার দ্বারদেশে
উপস্থিত হইয়াছেন ।

রাজা । শীঘ্র তাঁহাদিগকে প্রবেষ্ট করায় ।

দৌবারিক । এই আমি তাঁহাদিগকে প্রবেষ্ট করাইতেছি । [নিকট হইয়া ঋষি-
কুমারদ্বয়ের সহিত প্রবেশ করিয়া] মহাশয়গণ এ দিকে আস্থন ।

উভয়ে । [রাজাকে নিরীক্ষণ করিতে লাগিলেন] ।

প্রথম । আহা ইঁহার দেহ তেজস্বী হইলেও কেমন বিধাসোৎপাদক, অথবা ঋষি
হইতে অনতিভিন্ন এই নরপতিতে ইহা উপযুক্তই বটে । কারণ ইনিও সকলের উপ-
জীব্য আশ্রয়ে বাস করিতেছেন, পালনহেতু ইনিও অত্যাধ তপ:সংকর করিতেছেন ।
এবং জিতেন্দ্রিয় এই নরপতির পবিত্র রাজপুৰ্ব্ব মুনিশব্দ স্তুতিপাঠকমুগলকর্জুক গীত
হইয়া গগনস্পর্শ করে ।

দ্বিতীয় । ইনিই কি ইন্দ্রের সখা হুবাহু ?

প্রথম । হাঁ ।

ষষ্ঠীয়। তাহাইহলে—পুরস্কারার্গলের জ্বায় দীর্ঘবাহু এই নরশক্তি একাকী সাগরবেষ্টিত সমগ্র পৃথিবী পালন করেন ইহা আশ্চর্যের বিষয় নহে। কারণ দৈত্য-দিগের সহিত প্রসক্তবৈরভাব দেনগণ সংগ্রামে ইহার আরোপিতচাপে এবং ইজ্ঞের বজ্রে বিজয়কামনা করিয়া থাকেন।

[সমীপে গমন করিয়া]। রাজন্ বিজয় লাভ করুন!

[*Behind the scenes*]. Oh! our desired object has been accomplished.

King.—[*Listening*]. These men of deep and tranquil voice must be hermits.

Warder.—[*Entering*]. Victory to our lord, the king! Two young hermits are at the gate.

King.—Admit them without delay.

Warder.—I will introduce them. [*Exit and re-entering with the two young hermits*]. This way, holy sirs, this way.

Both.—[*Begin to look at the king*].

First.—Oh! His form, though majestic, yet inspires confidence! On it is just what should be in a king, not differing much from hermits. Because:—He too has occupied an *Asrama* (a stage of life) which is enjoyed by all; and lays up every day (a store of) penance by protecting (the saints); and his too, who has control over his self, is the holy title “saint” having the word রাজন্ (king) preceding it,—which chanted by pairs of bards rises up and reaches the heavens.

Second.—Gautama, is he Dushyanta, the friend of Indra the slayer of Bala?

First.—Yes.

Second.—Well then,—

No wonder that he, with arms long as the iron bar for locking a city-gate, alone rules the whole earth, the blue boundary whereof are the oceans. For, even the gods having contracted confirmed hostilities with the sons of Dity look to his well-strung bow as well as to the thunderbolt of Indra for victory in their wars.

[*Approaching*]. Victory to the king!

তমো। আশ্রমে সীদন্নি ই তে আশ্রমসদঃ তেবা (সন্তুষ্টিবিদ্যাदिना सदृशतीः

ক্লিপ) “কস্যচ বর্তমানে” কর্তরি ঘট্যে। The nominative case of verbs which admit of ক্ত in the present tense takes the sixth case-ending.

সমী। সন্নিধিরেব ইতি সান্নিধ্যং, ক্চিৎ স্থায়িকা প্রকৃতিঃ সিন্ধবচনান্যতি-
বর্তন্তে ইতি ক্তীবলম্। অসান্নিধ্বাৎ অনুপস্থিতত্বাৎ। ইটি: যাগ: (যজধাতী:
ক্চিৎ) তস্যা: বিধ্ন ব্যাঘাতং জনয়ন্তি। তন্ তস্মান্ সারথি: দ্বিতীয়: যস্য তেন
সারথিমাংসদ্বায়েন ভবতা কতিপয়া: রাবথ: সমাঙ্কতা: ইতি কতিপয়রাং অত্ম-
সংযোগে দ্বিতীয়া; “অহ: সর্বৈকদেশসংখ্যাতপুণ্যশ্চ রাবৈ:” চকারাৎ সংখ্যাব্যয়াদে:”
ইতি রাবিশব্দাৎ অচ্ in a compound of the তত্পুরুষ kind the word
রাবিশ admits of the augment অচ্ if it follows the words অহন্ সর্ব্ব,
সংখ্যাত, পুণ্য and একদেশবাচক words or words meaning its parts
or watches, and also numerals and indeclinable particles.
কতিপয়শব্দ: সংখ্যায়াং বর্তন্তে; কতিশব্দাৎ অযচ্ প্রত্যয়: পুণ্যগমশ্চ। নাথেন সঙ্ক-
বর্তমান: ইতি সনাথ: অসনাথ: সনাথ: ক্রিয়তাম্ ইতি সনাথীক্রিয়তাম্ অধূতত্বাৎ
চি: অন্য চৌ ইতি অকারস্যং ইলং অধ্যাস্যতামিত্যর্থ:।

বিদূষক:। [অপব্যর্থ:]। মুণীনামিযং প্রার্থনা তে অমিলাষসিদ্ধিরূপযোগিনী।

রাজা। মহাশয় ইত্যত্র ল্যবলোপে পঞ্চমী।

দৌবারিক:। যত্ দেব: আশ্রয়য়তি। [নিষ্কান্ত:]।

রাজা। [আগন হঠতে উঠিয়া] আগনাদিগকে প্রণাম করি।

উভয়ে। আগনার মঙ্গল হউক। [ফল দান করিলেন]।

রাজা। [প্রণামপূর্ব্বক গ্রহণ করিয়া] আগনাদের আদেশ শুনিতে ইচ্ছা করি।

উভয়ে। আপনি এখানে আছেন ইহা মুনিরা অবগত হইয়াছেন। এবং সেই
নিমিত্ত আগনাকে প্রার্থনা করিতেছেন।

রাজা। কি আদেশ করিতেছেন।

উভয়ে। এই প্রার্থনা করেন, যে মহর্ষি কণ্ঠের অনুপস্থিতিবশত: রাক্ষসেরা
আমাদের যজ্ঞবিঘ্ন সম্পাদন করিতেছে; অতএব আপনি সারথিমাংস সমস্তিবাহীকে
কতিপয় রাবিশ এই আশ্রমে অবস্থান করুন।

রাজা। অনুগৃহীত হইলাম।

বিদূষক। [অনান্তিকে] এই প্রার্থনা আগনার অনুকূল।

রাজা। [দ্রবং হস্ত করিয়া] দৈবতক, আমার বচন অনুসারে সারথিকে বল কে-
ধনুর সহিত রণ উপস্থাপিত করুক।

দৌবারিক। প্রভু যেরূপ আদেশ করেন [নিষ্কান্ত হইল]।

King—[Rising from his seat] I bow to you both.

Bot h.—May you be blessed [offer fruits].

King.—[Receiving them with a respectful bow] I wish (to hear) your commands.

Both.—The dwellers of the hermitage have known that you are here. Therefore they request you.

King.—What do they command ?

Both.—Because of the absence of the great sage Knawa, demons are creating a disturbance of our sacrifices. Therefore you would be pleased to occupy the hermitage, with the charioteer as your second, for a few nights.

Kings.—I have been much favoured.

Bidushaka.—[Aside]. This request is favourable to you.

King.—[Smiling] Raibataka, tell the charioteer, using my words, to bring the chariot with (my) bow.

Warder.—As your lordship commands. [Exit.]

उभौ । [सङ्घर्षम्] पूर्व्वेषाम् अनुकारिणि त्वयि इदं युक्तरूपं ; पौरवाः आपन्ना-
भयसन्नेषु दीक्षिताः खलु । १६

पूर्व्वेषां पुरुषंश्रीयानां अनुकारिणि सङ्घे त्वयि इदं वस्यत्प्राथनापरिपूरणं युक्तरूपम् अतिसूयं युक्तम् । पौरवाः पुरोः वंशभवाः आपन्नानां अभयमेव लक्ष्यया अभयदानमित्यर्थः सन्नाधि यज्ञाः सवमाच्छादने यज्ञे सदा दाने वनेऽपि चैत्यमरः तेषु आपन्नाभयसन्नेषु विपन्नेभ्य अभयदानरूपेषु यज्ञेषु दीक्षिताः कृतदीक्षाः निरता इत्यर्थः ।

राजा । पदस्य पश्चात् इति अनुपदस पद्यादर्थे अव्ययीभावः अन्वक् पथादित्यर्थः आगतः एव ; अत्र आसंसायां भूतवच्च इति भाविनि भूतस्य (ऋषयस्य) प्रयोगः ।

राजा । शकुन्तलायाः दर्शने कुतूहलं औत्सुक्यमस्ति किम्, अपि प्रये, स्ववस्तुसमाप्तीं लीलता स्यात् कुतूहलम् ।

विदूषकः । परिवाहेषु अघिन पुरेणेतियावत् सङ्घ इति सपरिवाहं आसीत् पयःपुर इव समौत्सुक्यं उच्छलितमभूत् । अधुना राज्ञानां उदत्तं शुक्ला विन्दुरपि न वर्तते, सर्व्वमेव औत्सुक्यं विलयं गतम् ।

Metaphor taken from an overflowing mountain stream.

राजा । मम, समीपे अवस्थानेन राज्ञसात् तव भयं न भविष्यति ।

विदूषकः । तव समीपे अवस्थानेन यदि राज्ञसभयं निवारितं भवति, तर्हि इदानीमपि तत्पार्श्ववस्थानेन राज्ञसात् दासीऽस्मि ।

उक्तये । [आज्ञादेर सहित] पूर्व्वपुरुषविशेषेण अशूकारी आपनार ए कार्य्य अंताञ्छ उभयुक्त हरेराहे ; पुरुषवन्शीरगण विपन्न व्यक्तिनेगके अन्तरदानरूप यज्ञे निरत ।

রাজা। [প্রণাম করিয়া] আপনারা অগ্র চলুন, আমিও আপনাদের পশ্চাৎ চলিলাম।

উভয়ে। জয় হটক [নির্গত হইলেন]।

রাজা। মাঠবা, শকুন্তলাদর্শনে কোতূহল আছে কি?

বিদূষক। প্রথমে জলোচ্ছ্বাসের স্মার ইচ্ছা বেগবতী ছিল; কিন্তু এক্ষণে রাক্ষস-বৃত্তান্ত শ্রবণে এক বিন্দুও অশিষ্ট নাই।

রাজা। ভীত হইও না, আমার নিকটে থাকিবে।

বিদূষকঃ। এই আমি রাক্ষস হইতে রক্ষিত হইয়াছি।

Both.—[*Joyfully*] This is quite becoming you who follow your ancestors. The descendants of Puru have devoted themselves (in the same way as to sacrificial rites) to giving succour to the distressed

King.—[*With a bow*]. Be pleased to go before. I am coming immediately after you.

Both—Victory to you! [*Exeunt.*]

King.—Mathavya, have you any longing for seeing Sakuntalā?

Bidushaka.—Yes. At first it was overflowing, but now at this news about the demons, not a drop is left.

King.—Don't fear, you shall keep close to me.

Bidushaka.—I am protected from the demons.

দৌবারিকঃ। [প্রবিষ্ট]।

সজ্জঘাতীঃ কর্তরি অশ্ সজ্জঃ অয়ং ভৌবাদিকঃ পরস্মৈপদী; আত্মনেপদীতি কেচিত্। হরতি বহতি ইতি হরঃ হরতেরনুদ্যমনে ইতি অশ্; আশ্রমিঃ হরঃ ইতি আশ্রমিহরঃ সন্দেহহরঃ দূত ইত্যর্থঃ।

রাজা। অম্মাভিরিত্যব গৌরবে বহুবচনম্।

করমকঃ। পার্থা ব্রতান্ভোজনম্; প্রহতা পার্থা যস্য সঃ প্রহতপার্থঃ। চতুর্থ্যে দিবসে ব্রতীদযাপনং ভবিষ্যতি; তস্মিন্ দিনে বৎসিনাৎ উপস্থ্যাতব্যমিত্যর্থঃ।

রাজা। একতঃ তপস্বিনাং যজ্ঞরক্ষণং অপরতঃ মাতুঃ আশ্রা; ইয়মপি লঙ্ঘয়িতু মুশক্যম্। ইয়চ্চ সমং সম্পাদয়িতুং ন শক্যতে তদত্র কিং কর্তব্যম্।

বিদূষকঃ। সূর্য্যবংশীয়ো নরপতিঃ স্রিগজ্জুঃ সশরীরঃ স্বর্গং গমিষ্যামীতি ক্রতঃসুত্ব্যঃ ক্রতবে বশিষ্ঠ বব্রুহে। তেনচ শ্রমযশ্চালত্বমগমত্ চক্ষুর্দৃশ্যং গতঃ বিশ্বামিত্রেণানুজিতসমসত্ত্বপ্রভাবেণ স্বর্গমারোদ্মুপচক্রমে। আত্মানরে দিবস্যতিনা, ই গুরুশ্রাপকৃত ন তে স্বর্গং স্যামমিতিনিবিদ্বীঃস্বাঙ্ মুখঃ পতিতুমারত্বী বিশ্বামিত্রেণাগম্বতিষ্ঠেত্যুক্তঃ অন্তরালে স্থিতঃ ইতি দৌরাণিকী কথা।

মিথু অবয়বেণ শঙ্কুরিব ইতি ব্যুৎপত্তিঃ ।

রাজা । সত্যং অনাকুলঃ আকুলঃ ভূতঃ ইতি আকুলীভূতঃ । কর্ণব্যমবধারয়িতং নাশম্ ।

কৃত্যযোঃ কার্য্যযোঃ তপস্বিকাৰ্য্যস্য মাতৃকাৰ্য্যস্য চ ভিন্নঃ পৃথক্ দেশঃ যযোঃ তে ভিন্নদেশে তযোঃ ভাবঃ ভিন্নদেশত্বম্ তস্মাত্, সমকালং পৃথক্ দেশসম্পাদ্যত্বাত্ মনঃ চিত্তং পুরঃ অগ্রে শ্ৰীলৈ পল্যেতে প্রতিহতং নিরুদ্ধগতি, সীতসা বহতি যা সা সীতীবদ্ (বহি ক্রিপ্). তস্যাঃ সীতীবহঃ নদ্যাঃ সীতঃ যথা প্রবাহ ইব অইধং ইধং ভবতি ইতি ইধৌ ভবতি, কর্ণব্যানবধারণাদনবস্থিতং মে চেতঃ সপমালঙ্কারঃ । দ্বিধা এক ইতি ইধম্ স্থার্থে অণ্ ততঃ চিঃ । ১৬

Change of voice.—ইধৌভূয়তে মে মনসা প্রতিহতেন সীতসা যথা ।

[বিচিন্ত্য] তপস্বিনাং কার্য্যে যত্নরক্ষণে ব্যয়ং মনৌ যস্য তম্ তপস্বিকাৰ্য্যব্যয়মনসম্ মাং জ্ঞাপয়িত্বা । পুত্রস্য কৃত্যম্ ইতি পুত্রকৃত্যম্ ব্রতীদ্রুযাপনদিনে মন্থয়া কর্ণব্যম্ তত্ তত্স্থানীযৌ মূল্যে ভবান্ করৌ ।

বিদূষকঃ । রক্ষসঃ ভীষঃ ইতি পশুমীতত্পুরুষঃ ।

রাজা । [সম্মিতম্] মহান্ ব্রাহ্মণঃ তস্মিন্ ত্বয়ি ভীষত্বস্য কথং সম্ভবঃ ।

দৌবারিক । [প্রবেশ করিয়া] রথ প্রস্তুত ; মহারাজের বিজয়প্রতীকের অপেক্ষা করিতেছে । কিন্তু নগর হইতে দেবীর আজ্ঞাবাহক করভক আসিয়াছে ।

রাজা । [আদরের সহিত] জননী পাঠাইয়াছেন কি ?

দৌবারিক । আজ্ঞা হাঁ—

রাজা । প্রবেশ করাত ।

দৌবারিক । যে আজ্ঞা [নিষ্কান্ত হইয়া করভকের সহিত প্রবেশ করিয়া] এই যে প্রভু, উঁহার নিকট গমন কর ।

করভক । প্রভুর জয় হউক ; দেবী আদেশ করিয়াছেন যে আগামী চতুর্থ দিবসে আমার উপবাসের পারণা হইবে সেউ দিন দীর্ঘায়ু বৎস অবশ্য উপস্থিত হইবে ।

রাজা । এদিকে তপস্বিকাৰ্য্য, অশ্রুদিকে গুরুজনের আজ্ঞা ; দুইটিই লঙ্ঘন করিবার যোগ্য নহে ; এ বিষয়ে কি কর্তব্য ।

বিদূষক । ত্রিশঙ্কুর জায় অস্ত্রবালে থাকুন ।

রাজা । সত্যই আমি আকুল হইয়াছি ।

দুইটি কার্য্য পৃথক্ পৃথক্ স্থানে (এক সময়ে) সম্পাদন করিতে হইবে এই নিমিত্ত আমার চিন্তা, অগ্রপতিত শৈলধারা নিরুদ্ধগতি সরিৎপ্রবাহের স্থায়, দোলায়মান হইয়াছে । [চিন্তা করিয়া] সখে জননী তোমাকে পুত্ররূপে গ্রহণ করিয়াছেন, তুমি এ স্থান হইতে অতিগমন করিয়া, আমি তপস্বিগণের কার্য্যে ব্যস্তচিন্তা এইরূপ বিবেদন পূর্বক তাঁহার পুত্রকর্তব্য সম্পাদন কর ।

বিদূষক । আমাকে রাক্ষস-ভীরু মনে করিবেন না।

রাজা । [দ্বিবৎহাস্য করিয়া] হে মহাব্রাহ্মণ, তোমাতে ইহা কিরূপে সম্ভব হইতে পারে ?

Warder.—[*Entering.*] Ready is the chariot and awaits your march to victory. But bearing a message from the queen (your mother), Karabhaka has come from the city.

King.—[*Respectfully.*] What ? sent by my mother ?

Warder.—Yes.

King.—Admit him.

Warder.—I will. [*Exit and re-enters with Karabhaka*]. Here is the lord, our king. Go near (him).

Karabhaka.—Victory to the king ! “On the coming fourth day” bids the queen-mother, “my fasting will be concluded. On that day I should like to be honoured by you, my long-lived son.”

King.—Here is the affair of the hermits ; and there the command of my mother. Both these cannot be neglected. What is to be done ?

Bidushaka —Like Trisanku, stay in the midway.

King.—In sooth, I am perplexed. The two duties happening (simultaneously) in two different places, my mind is oscillating like the stream of a river obstructed (in its course) by a rock. [*Reflecting*]. You have been adopted, my friend, as a son by my mother. So go back from this place, and telling her that I am busy in looking after the affairs of the hermits, do the duties of a son to her.

Bidushaka.—Do not think that I am afraid of demons.

King.—[*Smiling*]. Mighty Brahmin, how can it be possible with you ?

রাজা । তপোবনস্য পীড়া সর্ব্বায়া পরিহর্ষায়া ইতি হৈতীঃ সর্ব্বানিবা অনুচরান্ ত্বয়া সহ প্রেষয়িষ্যামি ।

বিদূষক । যুবাচাসৌ রাজা খিতি যুবরাজঃ রাজাঃসখিভ্যল্ । In compounds of the তত্পরুষ, কর্ম্মধারয় and দ্বিগু kind, the bases, রাজন্ অহন্ and সখি admit of the augment টচ্ ।

রাজা । [আশ্রয়গতম্] অয়ং ব্রাহ্মণকুমার অশ্বত্থঃ শকুনলাগতং মম অভিলাষং মম পত্নীভ্যঃ কদাচিত্ বদেৎ ; অতীঃসেনমিদংবল্যে । [বিদূষকং হস্তে গৃহীত্বা]

অর্থস্য ঋষিষু ভক্তিবশাৎ তেষাং কার্য্যং সাধয়িতুং অর্হং তপীবনং গচ্ছামি নতু শকুন্তলা-
দর্শনলোভান্ যত তত্শতঃ তস্যাং মেঃশুরক্তির্নাশি। কিং তর্হি ত্বয়া যত্ পূর্ব্ব-
কথিতং তন্নিষ্যা ইত্যাশঙ্ক্যাহ পশ্যেতি।

বয়ং ক্র, পরীক্ষমাম্যঃ স্নগশাবৈঃ সমং এধিতঃ জনঃ ক্র। সখি পরিহাসবিজল্লিপিতং
বচঃ পরমার্থতঃ ন গৃহ্যতাম্। ৭৮

বয়ং সাহুশাঃ বিষয়াসক্তচেতসঃ পুরুষাঃ ক্র, পরীক্ষাঃ, ইন্দ্রিয়ানামগৌচরঃ সন্মমঃ
কন্দর্পমাবঃ যস্য স তথোক্তাঃ, ন কদাপ্যনুভূতমন্মথবিকারঃ, স্নগাণাং হরিণাণাং
শাবৈঃ শিশুভিঃ সমং এধিতঃ হৃদিংগতঃ জনঃ শকুন্তলারূপঃ ক্র। এতদুভয়ং ন সঘটতে
ইত্যনর্থোর্মহদন্তরং কথয়ৈন সূচ্যতে। হ সখি পরিহাসে নর্থোণি বিজল্লিপিতং যদ্বা
পরিহাসেন বিজল্লিপিতং ইতি ততীয়াসমাশঃ। কথিতং নর্থোল্লিখিতং বচঃ পরমার্থতঃ
তত্শতঃ ন গৃহ্যতাং। পরিহাসোক্তং বাক্যং সত্যং সাধগচ্ছ। আয়ে অর্হে বিষমা-
লঙ্কারভেদঃ—বিরূপযোঃ সঙ্কটনা যাচ তদ্বিধমং মতম্।

“অন্তঃ পরিমিতিবিধে সমাসান্তবিধানসামর্থ্যাদব্যযৌভাবঃ নিপাতনাত্ পরস্য
খোকারাদেশঃ” (প্রতিপূরসসনুভ্যোঃ) পরীক্ষমাম্যস্মীতি পরীক্ষ (অশং আদিম্ভঃ
অচ্ ইতি অচ্) এধ হৃদী ইতি ধাতৌঃ কচরিত ক্রঃ এধিতঃ এধ লট্ এধতে ; লিট্
এধাশক্রে লুঙ্ এধিৎ।

পরমার্থেন ইত্যন মন্ত্রত্যাদিভ্যশ্চেতি ততীয়া।

N. B. This duplicity of the king, properly speaking, might be looked upon as a blot or stain in his character, but judged by the common standard of ethics it is nothing serious. If it has produced any harm affecting any body; it was the king himself. Besides the saying goes:—

“ন নর্থযুক্তং বচনং হিনসি ন স্ত্রীপুতান্নবিবাহকালি।

প্রাণাত্যয়ে সর্ব্বধনাপহারে পশ্চাত্তাত্যাহুরপাতকানি ॥

মহাভারতম্।

বিদূষকঃ। অথ কিম্—[নিষ্কান্তাঃ সর্ব্বং দ্বিতীযোঃডঃ।]

বিদূষক। রাজার অনুজ যে ভাবে গমন করে আমিও সেইভাবে যাইব।

রাজা। তপোবনগীড়া বাহাতে না হয় তাহা কর্তব্য এই নিষিদ্ধ সমস্ত অনুচরবর্গকে
তোমার সহিত প্রেরণ করিতেছি।

বিদূষক। তবে আমি এক্ষণে যুবরাজ হইলাম।

রাজা। [আশ্চর্য্যতঃ] এই ব্রাহ্মণকুমার চঞ্চলপ্রকৃতি, আমার অভিনায় অন্তঃপুঙ্খর
ক্রীবর্গকে বলিতেও পারে; ভাল, ইহাকে এইরূপ বলি। [বিদূষকের হস্তঃসংগতঃ]

করিয়া প্রকাশ্যে] বয়স্য ঋষিদিগের প্রতি ভক্তিবশতঃ আমি আশ্রমে যাইতেছি। প্রকৃত-
পক্ষে তাপসকল্য আমার অতিলাষ নাই। দেখ—

শকুন্তলার স্তায় ব্যক্তি যুগশিশুদিগের সহিত বৃদ্ধিশ্রাপ্ত, কন্দর্পভাব কখনও তাহার
ইঞ্জিয়গোচর হয় নাই। ঈদৃশ ব্যক্তিই বা কোথায় এবং মাদৃশ ব্যক্তিই বা কোথায়।
আমি পরিহাস করিয়া যে কথা বলিয়াছি তাহা সত্যভাবে গ্রহণ করিও না।

বিদূষক। আজ্ঞা হাঁ।

[সকলে নিষ্ক্রান্ত হইল]

দ্বিতীয় অঙ্ক সমাপ্ত।

Bidushaka.—I should like to travel in the same way as a king's
brother ought to do.

King.—The disturbance of the hermitage is to be avoided ;
hence, I am going to send all my retinue with you.

Bidushaka.—Well, then I have now become the heir-apparent.

King.—[*Aside*]. This young Brahmin is fickle. He may give
out my desire to the females of the harem. Well, let me tell him
in this way. [*Taking Bidushaka by the hand, aloud*]. Friend I
am going to the hermitage out of regard for the holy saints.
Really I have no liking for the hermit's daughter. See—

Where are we and where is a creature brought up with young
fawns and all ignorant of love ? Friend, “take not in earnest what
was said in jest.”

Bidushaka.—Yes. (I understand you).

[*Exeunt*]. End of the Second Act.

তৃতীয়োঃঙ্কঃ ।

বিশ্বামিত্রঃ ।

[ততঃ যজমানস্য শিষ্যঃ (শ্রাম্ ঘাতীঃ কব্) কুশান্ যাগার্থে দর্শান্ আদায়
প্রবিষতি] ।

শিষ্যঃ । মহান্ অনুভাবঃ তেজোবিশিষ্টঃ, যস্য সঃ । প্রবিষ্টঃ ইতি প্রবিষ্ট-
নামঃ তজিন্ (স্বীপঃ শ্রাক্ষ্যস্য ইতি সন্ধ্যী যজ্ঞারত্বীপঃ) ন সন্নি ভদ্রদ্রবাঃ ভদ্রদ্রবাঃ
বিন্ধ্য ইতি যাবৎ যৈবা তানি ।

वाचसन्धाने का कथा, स दूरतः हुङ्गारेण इव धनुषः व्याशब्देनैव विज्ञान् अपो-
हति । वाचानां शराणां सन्धाने योजने विषये का कथा तेन प्रयोजनं नास्ति इत्यर्थः ।
स राजा दूरतः (पञ्चम्याससिल्) दूरादेव हुं इति अव्यक्तः शब्दः हुङ्गारः तेन इव
धनुषः व्याधाः गुणस्य शब्देन टङ्गारेण विज्ञान् अन्तरायान् राक्षसान् अपहति
विद्रुक्करोति, निरस्यतीति यावत् । तस्य धनुष्टङ्गारं युत्वा राक्षसाः भीताः प्रद्रवन्ति
इत्यर्थः ।

Change of voice.—तेन विघ्ना. अपीक्षन्ते ।

ऊह वितर्के इति धातोः लट्, अयं भौवादिकः आत्मनेपदी । उपसर्गादस्य लुङ्
वेति वाच्यम् । The roots ऊह, and अस when preceded by any prefix
(उपसर्ग) are optionally in the आत्मनेपद ॥९॥

इमान् दर्भान्, कुशान्, वेदिः परिष्कृता भूमिः तस्याः यजनवेद्याः संस्तरणार्थं
आच्छादयन् कुशैः यजन्ति ये ते (ऋतुशब्दीपपदात् यजतेः कर्त्तरि क्तिन्) तेभ्यः
याजकेभ्यः उपनयामि उपनीय ददामि । [परिक्रम्य अवलोक्य च आकाशे] प्रियंवदे
इदं शरीरस्य त्वण्मूलस्य अनुलिपनं, स्थालसङ्घितानि पद्मपत्राणि च कस्य जनस्य कृते
त्वया नीयन्ते [युतिमभिनीय कथं दत्त्वा इव] किं ब्रवीषि आतपस्य सूर्यकिरणस्य रौद्रस्य
कर्तुः लङ्घनं अभिभवः तस्मात् हेतोः शकुन्तला वलवत् इत्यर्थे अस्य स्था पीडिता ।
तस्याः शरीरस्य निर्व्वापणं (प्यन्तात् वातेः) तापीपशमनं तस्मै, तादर्थ्ये चतुर्थी ।
तर्हि त्वरितं शीघ्रं (तरधातोः क्तः पच्चे तूर्थम्) गम्यताम् । सा खलु भगवतः
कणस्य उच्छ्वसितं जीवितमिव । अहमपि वितानस्य यज्ञस्य इदं इति वैतानिकं
शानुद्दकं शान्तिजलं अस्यै अस्याः कृते इत्यर्थः गौतम्याः कणभगिन्याः हस्ते (“आलाने
गृह्यते हस्ती” “रश्मिष्विवादाय नरेन्द्रसक्ता” इतिवत् करणस्य विवक्षता आधार-
त्वम्) विसर्जयिष्यामि, प्रेरयिष्यामि (स्वार्ये णिच्) [निष्क्रान्तः] ।

शुद्धविष्कम्भकः ।

विष्कम्भकलक्षणम्—

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।

संक्षिप्तार्थेन विष्कम्भ आदावङ्गस्य दर्शितः ।

मध्येन मध्यमाभ्यां वा पादाभ्यां सूत्रप्रयोजितः

शुद्धः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥

प्रवेशकलक्षणमपि अत्र लिख्यते

प्रवेशकोऽनुदानोक्त्या नीचपावप्रयोजितः

अङ्गद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ।

[তাহার পর বজ্রমানশিষ্য কুশ লইয়া প্রবেশ করিতেছেন]

শিষ্য । পার্শ্বিৎ দুয়াজের কি প্রভাব ? তিন আক্রমে প্রতিষ্টে হইবামাত্র, আমাদিগের যজ্ঞাদি নির্বিন্দে আরক হইয়াছে । বাণসংযোজনের কথা দূরে থাক্ ; তিনি দূর হইতে হৃৎকারের স্থায় ধনুর্গুণের শব্দধারাই বিদ্র দূর করিতেছেন ।

আমি বেদির আচ্ছাদনের জন্ত এই কুশগুলি যাজকদিগকে প্রদান করিব । [কিয়দূর গমন করিয়া এবং অবলোকন করিয়া আকাশে] প্রিয়ংবদে কাহার নিমিত্ত এই উশীরাশুলেপন এবং মৃণালসহিত নলিনীপত্র লইয়া যাইতেছ ? [প্রতি অভিনয় করিয়া] কি বলিলে, শকুন্তলা রৌদ্রাভিভব জন্ত অত্যন্ত অসুস্থশরীর হইয়াছেন, তাহার শরীরের তাপশান্তির জন্ত ? তবে শীঘ্র শীঘ্র যাও ! তিনি কুলপতির জীবনধরূপ । আমিও ইহার নিমিত্ত গৌতমীর হস্তে শান্তিজল পাঠাইয়া দিব ।

[নিষ্ক্রান্ত] শুদ্ধবিকৃতক ।

[Enter a disciple of the Sacrificial priest with Kusagrass].

Disciple—Oh ! Of great prowess and puissance is the King Dushyanta !—

For, immediately on his entering the hermitage our sacrificial rites are going on free from all molestation.

What to speak of setting an arrow to the bow ! With the roaring-like sound of his bow-string he removes all impediments (the demons).

I will deliver to the sacrificial priests these (bundles of) kusa-grass for strewing on the sacrificial altar. [Walking and looking about in the air] Priyambada, for whom do you bring that ointment of *usira* and those lotus-leaves with lotus-stalks ? [Acting as if he heard something]. What do you say ? For cooling the body of Sakuntala, who is very much indisposed for being exposed to the sun. Go then quickly. She is the life of our holy chief Kanwa. I too will send the soothing water belonging to the sacrifice through the hands of Gautami. [Exit. Prelude to Act III.]

[ততঃ প্রবিশতি কামযানস্য ইষ অবস্থা यस্য স কামযানাবস্থা: রাজা]
কমেচ্ছিত্ত: ততঃ শ্রানচ্ কামযমান: ; “অনিত্যমাগমানুশাসনমিতি মুক্তি অক্লতি
কামযান: সাধু:”; তথাচ বামনার্শ্বার্থ্যদ্রবম্ “কামযানশব্দ: সিদ্ধীনাদিষ”
ইতি । যদ্বা “কামস্য যানে উদ্ভবমনি আরীহণ্যে বা যা: অবস্থা অভিল্লাষায়া: তা:
যস্য স:” ইতি রাঘবমহত্, কামযান: জাতানুরাগ: ।

রাজা । [নিব্রস] তপসী বীর্ষ্য জানি, সা বালা পরবর্তী—অতি-মি বিদিতম্
তথাপি, হৃৎ-হৃৎ-হৃৎ-হৃৎ-নিবর্তয়িতু-ন-অসমর্থিতঃ ।

तपसः वीर्यं शक्तिं ज्ञाने तपःप्रभावेण मुनयः किं साधयितुं समर्थाः तन्मे विदितं
मस्ति । यदीदृशं शकुन्तलां वलीनं चर्षयामि तपःप्रभावेण मुनिर्मां भण्यसात् कौरिष्य
वीरिणो राज्ञः प्राग्रयः । सा बाला शकुन्तला परवती पराधीना इति मे विदितम्,
(तस्य च वत्समाने इति कर्त्तारि षष्ठी) न खलु सा गुरोरनुज्ञां विना मेऽभिलाषं
प्रयिष्यति इति तात्पर्यम् सर्व्वथा इदानीं मे अभीष्टसिद्धिः दूरापाप्ता ; किं तर्हि
अनेनावासकारिणा निष्फलानुरागेण इति वितर्कयन्नाह, तथापि अभिलाषसिद्धिर्दुर्गा
इति ज्ञानत्रपि इत्यर्थः इदं हृदयं ततः तस्याः शकुन्तलायाः (विरामार्थानां यतो
विरतिरिति पञ्चमी) निवृत्तयितुं विरमयितुं न अलं समर्थोऽस्मि, अलं मुखमप्यस्मि-
नश्चिन्तयन्वाक्कुमिसमरः ; अलमर्थेषु इति तुमुन् ।

ज्ञाने इति निरुपसर्गात् जानातिः कर्त्तृभिर्प्रायः क्रियाफले आत्मनेपदम् । अनुप-
सर्गाज्ज्ञः ।

Change of voice.—वीर्यं ज्ञायते...विदिनेन (भूयते) मया अलं न भूयते ।
[मदनस्य शरणं गृहीत्वा शकुन्तलाः शकुन्तला इत्यर्थः] ॥२॥

आयुध्यते अनेन इति आयुधं युधधातोः घञर्थे कः ।

कुसुममेव आयुधं यस्य स सुकुमायुधः कन्दर्पः, सोर्व्वीं रीलम्बमाला धनुरय
विशिखाः कौमुदाः पुष्पकेतोः इति कविसमयप्रसिद्धिः । विश्वसनीयाभ्यां, विश्वास्-
योग्याभ्यां शराणां कुसुमघटितत्वात् रश्मीनां शीतलत्वाच्च भवद्भ्यां कामिजनानां सार्थः
समूहः सभ्योऽर्थो कर्त्तृकुसमूहः स्यादपि सङ्घातमात्रके इति मेदिनी । अत्रिसम्बोध्यते
प्रकाशयते (अत्रिः समुपस्थितः दधातेः कर्त्तृणि लट्) कुतः ।

तव कुसुमशरत्वं इन्दीः शीतरश्मित्वं च इति द्वयं महिषेषु अयथार्थं दृश्यते ।
इन्दुः हिमगर्भेऽग्निः प्रयतिः विस्तृजति ; त्वमपि कुसुमवाणान् वज्रसारीकरोषि ।

तव, कुसुमाश्वेव शराः यस्य तस्य भावः कुसुमशरत्वम् ; कुसुमशरत्वत्वात् तव
शराणां सौकुमार्यम् ; इन्दीः चन्द्रस्य शीता रश्मयः यस्य तस्य भावः शीतरश्मित्वम्,
रश्मीनां शीतलत्वञ्च इति द्वयं ममेव विधा प्रकारी येषां तेषु महिषेषु मादृशेषु
कामिजनेषु, यथागतः अर्थः यस्य तत् यथार्थं तत्रभवति इति अयथार्थं विख्यातं दृश्यते,
अनुभूयते इत्यर्थः । इन्दुः हिमं गर्भे येषां तैः हिमगर्भैः शीतलैः मयूषैः किरणैः
किरणीस्त्वमयूषांशुगभक्तिरुषिष्ठस्यः इत्यमरः अग्निः प्रयतिः विस्तृजति विस्तृजति वमसि इति
यावत् । गुणद्रव्ययोर्विरोधः । विप्रलम्बत्वाभावादाभासत्वमिति विरोधाभासः अलङ्कारः ।
इन्दुकिरणाः स्वभावात्शीतला अपि विरहिणामप्रिवत् सत्तापका इत्यर्थः—यथाचोक्तं
“यस्य स सविषे दक्षिता दददङ्गनस्तुङ्गिनिदीधितितस्य” । त्वमपि कुसुमवाणान्
पुष्पघटितान् शरान् वज्रस्येव सारः स्थिरांसी येषां ते वज्रसारः अवज्रसारान् वज्र-

सारान् करोषि इति वज्रसारीकरोषि । कामिजनैः इन्दुकिरणाः सन्तापकाः, कन्दर्पस्य कुसुमवाणाश्च वज्रवज्रच्छनिपाताः अनुभूयन्ते इत्यर्थः ।

Change of voice.—इयं अयथार्थं पश्यति (लोकाः) । इन्दुना अग्निः विस्फुल्लयते । त्वया कुसुमवाणाः वज्रसारीक्रियन्ते ।

“द्रवमूर्त्तिस्पर्शयोः श्चः”—द्रवस्य मूर्त्तौ काठिन्ये स्पर्शेचार्थे श्यैः सम्प्रसारणं स्यान्निष्ठायां । “श्याऽस्पर्शे” श्यैः निष्ठातस्य नः स्यादस्पर्शेऽर्थे । “इक्ष्यणः सम्प्रसारणम्”—यवरस्थाने यथाक्रमं इ उ ऋ भावः सम्प्रसारणसंज्ञः स्यात् । In the presence of the suffix क्त, the root श्यै undergoes the change known as सम्प्रसारण, when it implies “touch” and the “solidification of liquids”. In senses other than touch the क्त of श्यै is changed into न । The transformation of य into इ, व into उ and र into ऋ, etc is termed सम्प्रसारण । सम्प्रसारणाच्च इति पूर्व्वरूपमेकादेशः । इलथ इति दीर्घः ।

श्यै क्तः—शीतः (स्पर्शः)—शीनः (प्राक्द्रवीभूतस्य घृतादिः घनभावः) अन्यत्र—श्यानः (यथा संश्यानः वृश्चिकः सङ्कुचित इत्यर्थः) लट् श्यायते ; लिट् श्ये ; लुङ् अश्यास ॥३॥

अनुकोशः दया । कुत इति अतिकोमलानि कुसुमानि आयुधानि वाणाः यस्य तस्यापि भवतः कथमीदृशं तीक्ष्णत्वं सन्तापकत्वम् । पुष्पमयाणां वाणानां सन्पातेन सन्तापादिः सम्भवः सर्व्वथा नास्ति तथापि कथमयं संज्वरः, अथ क्लेनापि कारणेन भाव्यमिति चिन्तायाः अवसरः । आ इति स्मरणे अव्ययम् ।

अद्येति अम्बुराशौ और्व्वेव हरकोपवज्रः अद्यापि त्वयि ज्वलति नूनं ; अन्यथा इदं मन्मथ, भस्मावशेषः त्वं मन्दिधानां कथं एवं उच्यते ।

अम्बुराशौ स्रग्गरे और्व्वे वाङ्मनलविव हरस्य कोप एव वज्रः इति हरकोपवज्रः तपःपरामर्शविह्वलमन्योः भवस्य तृतीयादृच्छाः समुद्भूतः क्रोधानलः अद्यापि इदानीमपि बहुषु दिवसेषु अतीतेष्वपि इत्यर्थः नूनं त्वयि ज्वलति, समुद्भूतं त्वयि अवतिष्ठते ; अन्यथा यद्येवं नम्यात् तर्हि कथं भस्म एव अवशेषः यस्य सः भस्मावशेषः, स्रग्गीभूतः सन्नपि त्वं मन्दिधानां कामिजनानां सम्बन्धे कथं एव ईदृक् उच्यते सन्तापकः अनुभूयसे इति वाक्यशेषः । भस्माच्छादिते स्रग्गरे वज्रिरिव दाहमवाप्तवति त्वयि हरक्रोधानलस्य स्रग्गरे तिष्ठतीति तात्पर्य्यम् । स एव तामपेक्षेतुरिति भावः । उत्प्रेक्षा-लङ्कारः । और्व्वेव इति उपमया सह नैरपेक्षेणावस्थानात् संश्लिष्टः ।

Change of voice.—हरकोपवज्रिना...और्व्वेव...उच्यते । भस्मावशेषेषु त्वया उच्येन कथं भूयते ।

और्व्यः भृगुवंशीयः मुनिविशेषः । कार्तवीर्यसन्ततिसन्तस्ता काचित् भृगु-
कुलवधुः स्वस्थाः गर्भमूरो समानीय दारकं रक्षितवतीं निर्विघ्नं प्रसूतवतीषु । तेनच
बालकस्य और्व्य इति संज्ञा । पितृणां निरुद्धश्रवणेन कषायितलोचनस्य दारकस्य
महान् कोपः समजनि व्रैलीकं दग्धमुपचक्रमेच । पितृभिरनुबद्धः सोऽनलमिव
सम्भूतं तं कोपमुदधौ समुत्ससर्ज । तवच बाहुवाग्ररूपेण और्व्यसमुत्पन्नत्वात्
और्व्यानल इति प्रसिद्धिः गतः स कोपवाङ्मिरिदानीमपि वर्तते इति पुराणवाचा ।
मदनभञ्जवृत्तान्तः सर्वत्र बहुलीभूतः विस्तरभयान्नात्र लिखितः ॥ ४४ ॥

[परिक्रम्य] कर्मणि यन्निष्ठं सप्तमिं गतिं सति इदानीं, सौदृशं अत्र इति
मदः सदधातोः औषादिकः असुन् सभा तव साधवः इति सदस्थाः, सदस्शब्दान्
यत् ।—यज्ञा यथाविधि अनुष्ठीयन्ते नवेति परिदर्शनायै । निरुद्धः निरुद्धः तपस्विनः
मदस्याः स्वरुजातः अहं अमेधं क्लान्तं आत्मानं कुव विनीदयामि कुवावस्थितः
परिश्रमापनीदनं करिष्यामि ।

[निश्चस्य] प्रियायाः शकुन्तलायाः दर्शनात् ऋते विना (ऋतेद्योगात् वक्षमी
द्वितीया च) अन्यत् शरणं प्राप्यः नास्ति ।

[सूर्यमवलोक्य] उग्रः आतपः यव सा स्यात्तपा, तां, वेलां निदाससूर्यस्य
प्रौढकिरणसम्पातैः दुःसहोत्तापं इमं समयं लतानां वलयानि विद्यन्ते येषु तेषु लता-
वलयवत्तु लताकुञ्जसमायेषु मालिनीतीरेषु सखीजनैः सह गमयति यापयति ;
तत् तवैव गच्छामि [परिक्रम्य स्वर्गं रूपयित्वा वायुस्पर्शमनुभूय] प्रकष्टः वातः इति
प्रवातः तेन सुभाहूः वायुसङ्गावात् सुखकरः अयमुद्देशः—भूभागः प्रदेशः इति यावत्
शक्यमिति—

अरविन्दसुरभिः मालिनीतरङ्गाणां कण्ठवाही पवनः अरविन्दसुरभिः अङ्गैः अविरल
मालिङ्गितुं शक्यम्—

अरं शीघ्रं लघुचिप्रमरं द्रुतमित्यमरः । विदन्ते हस्तिं लभन्ते इति अरविन्दानि
(अरपूर्वात् विन्दतेः शः कर्त्तरि) कमलानि तैः सुरभिः सुगन्धः पद्मरेणुभिः सुरभि
गन्धः मालिन्याः नद्याः तरङ्गाणां बीचीनां कणान् सुद्रीदविन्दून् वहति इति कण
वाही, मालिन्याः शीकरैः पृक्ताः इत्यर्थः पवनः वायुः अनङ्गेन तप्तानि अनङ्गतप्तानि
मदनसन्तप्तानि तैः अङ्गैः अविरले गाढं मालिङ्गितुं स्याद् शक्यम् । “शक्यमिति
रूपं विलिङ्गवज्रनस्सपि-कर्मणिधावा-साम्नायोपक्रमात् ; शकीः शकिसहोयेति
कर्मणि यति कृते शक्यमिति रूपं भवति इति वामनः तथाच महाभाष्ये—“शक्यं
शमांसादिभिरपि श्रुत् प्रतिष्ठन्तम् ।”

अनुपपन्नयोगः कुमारि—शक्यमोषधिपतेर्नवो दयाः

कर्णपूररचनाकृते तव ।

অগ্রলভ্যবসুচিকীমলা:

ছেতুময়নখসংপটে: করা: ॥

“শক্যোঃরবিন্দসুরभि:” ইতি কেचित্ সাহসিকা: পঠন্তি ॥৫॥

[পরিক্রম্য অবলোক্য চ] বেসৈ: বানৌরলতাभि: পরিস্ৰিতৈ: পরিবেষ্টিতৈ: অখিন্ লতাকুঞ্জে শকুন্তলা বসন্তে । তথাহি—

পূরস্নাত্ অভ্যুন্নতা জঘনগৌরবাত্ পশাত্ অবগাঢ়া অভিনবা পদপঙ্ক্তি: অস্ব পাণ্ডুসিকতে হারৈ: দৃশ্যতে ।

পূরস্নাত্ অয়ে (পূর্ব্বশব্দাত্ অস্নাতি:) “দিক্শব্দেভ্য: সপ্তমীপঞ্চমীযপ্রমাণ্যোদিগ্-
দেশকালৈষ্বস্নাতা ।” “অস্নাতি চ” অস্নাতৌ পরে পূর্বাধরাবরাণাম্ যথাক্রমং
পূরধব: স্যু: । অভ্যুন্নতা অগমীরা, জঘনস্ব স্ত্রীকণ্ডা পুরোভাগস্য গৌরবাত্ বৈপুল্যাত্
পশাত্ অবগাঢ়া নিষ্ক-গমীরৈতিয়াবত্ অভিনবা প্রত্যগা সুব্য়ক্তা ইত্যর্থ: পদপঙ্ক্তি:
পদচিহ্নং অস্ব লতামস্তপস্ব পাণ্ডব: সিকতা: বালুকা: যব তখিন্ পাণ্ডুসিকতে
হারৈ: দৃশ্যতে এষা পদপঙ্ক্তি: শকুন্তলায়া: এব, অত: শকুন্তলা অবৈবাস্তে ।

Change of voice.—অভ্যুন্নতা...অবগাঢ়া অভিনবা পদপঙ্ক্তি পশ্যামি ॥৬॥

বিটপানাং বেসসশাখানাং অন্তরেণ পক্ষ্মককর্ণিনা অবক্লাশেন ইত্যর্থ: বিলী-
কয়ামি । [পরিক্রম্য তথা ক্রত্বা সঙ্কর্ষণং] অয়ে নেতযী: নয়নযী: নির্ঝাণং নির্বৃত্তি:
সুখমিতি যাবত্ “নির্ঝাণং নির্বৃত্তী:মীষে বিনাশে গজমক্ষণে” লব্ধং অধিগতম্
ময়া—উক্তঞ্চ ভবভূতিনা “ইয়মমৃতবর্ষিনংনয়নযী:” । এষা মে মনীরথপ্রিয়তমা
যস্য মে ভাবানুবন্ধ: সেযং কুসুমানাং আকারণং উত্তরচ্ছদ: তেন সঙ্ক বর্ষমানং
শিলাপট্ শিলাখল্লম্ (অধিশীড়স্বাসা ইতি কর্ম্মত্বম্) অধ্যাস্য সখীভ্যাং অন্বাস্যতে
সেয্যতে পরিচর্য্যতে । অনুপূর্ণ্বাত্ আসুধাতী: সাকর্ম্মকত্বম্ তেন চ কর্ম্মণি প্রয়োগ: ।
আসাং বিশ্বম্বকথিতানি বিশ্বাসপূর্ণানালাপান্ শ্রীষ্যামি [বিলীকয়ন স্থিত:] ।

[তদনন্তর কামপ্রদাবত্ রাক্ষাঃ প্রবেশ করিলেন]

রাক্ষা । [নিশ্বাস ত্যাগ করিয়া] তপ:প্রভাব জানি, সেই বালিকা শকুন্তলা
পরাধীন হইও আমি অবগত আছি । তথাপি আমার হৃদয় তাঁহা হইতে নিবৃত্ত করিতে
পারিতেছি না, [মদনগীড়া অমুভব করিয়া]

ভগবন্ কুশম্ভুধ, আপনি এবং চল্লম্ বিশ্বাসযোগ্য এই দুই জনে কামজনেমুহূকে
প্রভাবিত করিতেছেন । কারণ আপনার মন পুষ্পঘটিত এবং উন্মূর রক্ষা শীতল, এ
উভয় আমাদের নিকট বিখ্যা বোধ হইতেছে । চল্ল শীতলমধুপের দ্বারা অগ্নিবর্ষণ
করেন ; এবং আপনারও কুশমবর্ণ বস্ত্রমার ।

ভগবন্ কামদেব, আমার প্রতি আপনার দয়া নাই । আপনি কুশম্ভুধ হইলেও
আপনার এক্ষণ ভীকৃত্য কিরণ হইল ; [চিহ্না করিয়া] হাঁ বৃক্ষাশি ।

সমুদ্রে বাড়বানলের স্তায়, এখনও হরকোপানল আপনাতে জলিতেছে। তাহা না হইলে আপনি ভগ্নাবশেষ হইয়াও মাদৃশ ব্যক্তির নিকট কেন ঈদৃশ উৎসাহ অনুভূত হন ?

[কয়েক পদ অগ্রসর হইয়া] যজ্ঞ সমাপ্ত হইয়াছে, সদন্তগণ অমুমতি দিয়াছেন, এক্ষণে কোন্ স্থানে পরিশ্রান্ত আত্মার শ্রমনিবোধন করি। [নিবাস ত্যাগ করিয়া] শ্রিয়াদর্শন ভিন্ন আর উপায় কি ? তাহাকেই অন্বেষণ করি। [স্থূর্য্যের দিকে দৃষ্টিপাত করিয়া] এই শ্রবণ রৌদ্রের সময় প্রায়ঃ তিনি সখীজনের সহিত মালিনীতীরে লতাকুঞ্জে অবস্থান করেন, সেই স্থানেই যাই। [কিয়দূর গমন করিয়া বায়ুস্পর্শ অনুভব করিয়া] স্থন্দর বায়ুহেতু এই স্থান সুখসেব্য।—

মালিনীনদীর তরঙ্গের শীকরবাহী, পদ্মরেণুসম্পর্কে সুগন্ধ এই সমীরণ অনন্ততপ্ত অঞ্জের পক্ষে গাঢ়ভাবে স্পর্শযোগ্য। [কিয়দূর গমন করিয়া অবলোকন করিয়া] বেতসপরিক্রিপ্ত এই লতাকুঞ্জে শকুন্তলা সন্নিহিত আছেন ; কারণ—লতাকুঞ্জের শ্বেতবালুকাময় ঘারে অভিনব পদচিহ্ন রহিয়াছে ; পদচিহ্নগুলির অগ্রভাগ অগভীর এবং পশ্চাদ্ভাগ স্থূলজঘনভারে গভীর রহিয়াছে ; শাখামধ্যস্থিত অবকাশ দ্বারা দেখি [কয়েক পদ অগ্রসর হইয়া বিলোকন করিয়া আত্মাদের সহিত] আঃ নয়ন জুড়াইল, আমার মনোরথপ্রিয়া কুশলশয্যাসনাথ শিলাতলে শয়ন করিয়া আছেন ; সখীষয় তাহার সেবা করিতেছেন। ইহারা বিশ্বকভাবে যে কথোপকথন করেন তাহা শুনিব [দাঁড়াইয়া নিরীক্ষণ করিতে লাগিলেন]।

[*Enter the king with the air of one in love.*]

King.—[*Sighing*]. I know the power of penance, and it is also known to me that she is dependent on another ; yet I cannot turn my heart away from her.

[*Feeling the pangs of love.*]

God of flowery shafts ! lovers are deceived by you and the Moon ; though you are deserving of confidence (as harmless-)

Because,—that your arrows are made of flower and that the rays of the moon are cold do not appear true to men in my position. (To us) the moon pours down fire through cold rays ; and you make your flowery arrows hard as adamant. God of love, you have no pity on me. Whence is this sharpness of your, being, as you are, of flowery shafts ? [*Reflecting*]. Oh ! I see. Surely the fire of the wrath of Hara (Siva) burns even now in you, as the submerging fire in the ocean : otherwise, how could you, O God of love, (literally, the tormentor of mind),—of whom ashes were the only

remains, could be thus hot to men in my condition? [*walking*]. Now the sacrificial rites being over and the superintending priests having given me leave, where shall I rest my wearied limbs? [*Sighing*]. What else is my refuge than the sight of my beloved one? I will seek her. [*Looking at the sun*]. This part of the day when heat becomes intense, she generally passes with her attendants in the arbours made of creepers on the bank of the Malini—I will go there. [*Walking and feeling a breeze*]. How charming is this spot with its sweet breeze!

The gentle breeze fragrant with lotuses and charged with the sprays of the rippling Malini may be closely embraced by (my) burning limbs. [*Walking a little further and looking about*]. Sakuntala must be here in this grove of creepers enclosed by canes. For—

At the entrance, where there is (plenty of) white sand, there are seen fresh foot-steps faintly impressed in front, but deeply towards the heel, on account of the heaviness of her hips.

I will see through the opening between the branches. [*Walking a few steps and doing the same,—with joy*]. Ah! Now I have got the full bliss of my eyes. Here is the beloved of my heart lying on a slab of stone covered with flowers, attended by her two companions. Well, I will listen to the conversation they are making confidently and without reserve. [*Stands looking at her.*]

[ततः प्रविशति यद्योक्तव्यापारा सह सखीभ्यां शकुन्तला]

सख्यौ । [उपवीक्ष्य सखेहम्] सुखं करोति इति सुखशब्दात् चिन्ततो लटि रूपम् । उपपृष्वात् वीजयतेः ल्यप्, उपवीक्ष्य तापशान्तये पक्षपक्षैः वातं सञ्चार्यैः अपिः प्रश्ने ।

शकुन्तला । वीजघातुरदनयुरादिः बायुसञ्चालने वर्तते । दुष्यन्तगतचित्ता तन्मयत्वात् बाह्यज्ञानसूत्रा शकुन्तला व्यजनसञ्चालितबायुस्पर्शमपि नानुभवति ।

किमर्थं मां वीजयुतः ; वीजनमनर्थकं ; वीजनेनानुज्ञापो मे न शममेव्यति इत्यपि व्याख्यानं कश्चित् दृश्यते ।

सख्यौ । [त्रिषादं नाटयित्वा परस्परमवलोकयतः] ।

राजा । ईक्षन्त्यसौश्रीरं शिथिलितम्बाक्षौक्यवलयं साबाधं त्रिधायाः इदं श्रुत्वा

কিমপি কমনীয়ম্ । মনসিজনিদাঘপ্রসরযো: তাপ: কামং সম', যৌশস্য তু
যুবতিষু অপরাধং এষং সুভগং ন ।

সনযো: পযৌধরযো: ন্যসং তাপৌপশ্রমায দৃশ্য' শরীরং—তদ্ব্যবস্থায়নুলেপনং—তত্
সনন্যকৌশীরং, শিথিলিতং তাপমিহ—'বিশ্রাম্য'—'বিশ্রাম্য'—স্বাভাবস্য একং বলয়ং
যজিৎ তত্ শিথিলিতমস্বাভাবলয়ং—'আবোধয়া পৌডয়া সচ'—বর্নমানং সাবোধং
কামমিহ—'প্রিয়ায়া'—'ইদং বপু: শরীরং'—'কিমপি নিরতিশয়মিত্যর্থ: কমনীয়ম্
মনৌহরম্ । মনসিজশ্চ নিদাঘশ্চ তযো: প্রসরৌ তযো: হন্যাত পরং শ্রুতমাণ: শব্দ:
প্রত্যেকমভিসম্বধ্যতে ইতি ন্যায়াত্ প্রসরস্য ভবয়িত্যন্বয়' । তাপ: সন্মাপ: দাঙ্ঘ ইতি
সাবত্ কামং অনর্থং সম: তল্য: যদা সম: কামং ইত্যনুমানল্যম্—'কিন্তু যুবতীষু বিষয়ে
যৌশস্য অপরাধং' (নপুংসকে ভাবিত:)—'অপরাধং'—'কিন্তু'—'সুভগং মনৌহরং'
—'রাজকৌশলীত্বাদকং'—'ভজতি' । মদনপুত্রান্যেযং—'কিন্তু'—'মনসিজশ্চ'—'নিপূর্ণাৎ
দহধাতৌ: ঘজি ইত্য কুলে নিদাঘ'—'সিদ্ধ: । নিদাঘৌ যৌশকালে স্নাদুশস্বেদান্বগৌ-
রপৌতি মেদিনী । মনসি জায়তে য: স: মনসিজ: সমস্যা জনৈর্ড: ইতি জনধাতৌ:
উপ্রব্যয়: । তত্পুরুষে ক্রতি বহুলম্ ইতি সমস্যা:—'অলুক' ॥ ৬ ॥

[তাহার পর যশোজ্ঞায়াপার শকুন্তলা সখীদ্বয় সহিত দৃষ্টে হইলেন]

সখীদ্বয় । [বীজন করিয়া স্নেহের সহিত] সখি শকুন্তলে, এই গন্ধগন্ধের বায়ু
দুগন্ধের বোধ হইতেছে কি ?

শকুন্তলা । সখি, আমার কি বীজন কবিতোছ ?

সখীদ্বয় । [বিষাদ অভিনয় করিয়া পরস্পরের দিকে দৃষ্টিপাত করিতে লাগিলেন]

রাজা । শকুন্তলাকে অত্যন্ত অসুস্থশরীর দেখিতেছি ; একি আতপদোষ জন্ম
আমার মনে বৈরূপ হইতেছে ? অথবা সন্দেহে প্রয়োজন নাই । তাপশাস্তির জন্য
শুনহবে উশীরাশূলেপন অর্পিত হইয়াছে, শূণালবনয় বিপ্লবভাব প্রাপ্ত ; এতদবস্থ
প্রিয়র এই শরীর পীড়িত, কিন্তু তথাপি কেমন মধুরতামব । কন্দর্প ও গ্রীষ্ম এ
উভয়েরই তাপ তুল্য কিন্তু যুবতীদিগের গর্ভে গ্রীষ্মতাপ একরূপ (কাস্তিবার্কনের দ্বারা)
রমণীয়তা উৎপাদন করে না ।

[Then enter Sakuntala and her companions as above described.]

The two companions.—[Fanning her affectionately]. Dear Sakuntala, does the breeze (set in motion) by lotus-leaves com-
fort you ?

Sakuntala.—Do you, my friends, fan me ?

Both the companions.—[Look sadly at each other].

King.—Sakuntala appears to be seriously indisposed. Can it
be the injurious consequence of heat or what passes in my mind ?
[Reflecting] away with doubts.

Her frame, with the *usira* over the bosom and one loose (withered) bracelet of lotus-stalks (on an arm), is languid, yet it is indescribably charming. True that the pain of love and that of heat are alike, but with regard to youthful women the offence of (caused by) heat is not so charming.

प्रियंवदा । [जनान्तिकम्] स राजर्षिः एव निमित्तं यस्य स तन्निमित्तः
तस्मै नमः । व्याधिः पीडा इति यावत् तद्वत् राज्ञः पूर्वात् भावे घञ् । गुरोश्
हलः इति सूत्रेण अपत्यस्य प्राप्ती बाहुलकात् घञ् ।

अनन्या । [प्रकाशम्] बलवत् इति शब्दात् ईयसुनि मतोलुक् । विनमतोलुक् ।

शकुन्तला । [पूर्वाङ्गेन पुष्पशय्यामुदस्य पूर्वकायमुत्तीक्ष्य] वक्तुकामः यस्याः
मा । तुम काममनसोरिति मकारलोपः । उतपूर्वात् अस् धातोः क्त्वा उदस्य
विहाय इत्यर्थः ।

अनन्या । नास्ति अभ्यन्तरं ययोः ते अभ्यन्तरे अज्ञाततत्वे । पारम्पर्योपदेशे
स्यात् ऐतिह्यमितिहाय्यथम् इत्यमरः । इतिह पारम्पर्योपदेशः आसे विद्यते
अस्मिन् इति आस धातोरधिकरणे घञ् । इतिहासे ये निवन्धाः आख्यानादयः तेऽपि
इतिहासनिबन्धेषु ।

विकारं रोगं परमार्थतः स्वरूपतः अज्ञात्वा प्रतीकारस्य आरम्भः न भवति । रोगं
खलु तत्त्वज्ञः निरूप्य तदुपशमनार्थं मेघजं व्यवह्रियते ।

राजा । मदीयः तर्कः अनन्यामपि अनुगतः यएव मे संशयः सएव अनन्या-
हृदये समुत्थितः । नाहं स्वस्य अभिप्रायेण अभिलाषानुसारेण पश्यामि । जेदं
मेऽनुमानममूलकमितिभावः ।

शकुन्तला । [आत्मगतम्]

अभिनिवेशः आयङ्गातिशयः । नाहं व्याधिकारणं वदित्वा इति मे स्थेयान-
भिप्रायः । इदानीमपि साम्प्रतमपि सखीभ्यां ज्ञातुमिष्टः पीडाहेतुरवश्यवक्तव्यः ;
तथापि सङ्घसा प्रकाशयितुं न पारयामि । यद्वा अभिनिवेशः आयङ्गातिशयः कथने
इति शेषः । - व्याधिकारणं सखीभ्यां निवेदयितुं समुत्सुकास्मि ; ताभ्याम् इदानीं
पृष्टास्मि इत्यं सम्प्राप्तेऽपि समुचिते अवसरे नाहं वक्तुं समर्था । महती लज्जा मां
बाधते खलु । इति व्याख्यानम् ।

प्रियंवदा । दिवसे दिवसे इति अनुदिवसं (वीसृष्टे अव्ययीभावः) परिशीयसे
इति जहातेः कर्मणि प्रथीयः ; कर्मकर्तारि वा । लावण्यमयी लावण्यात्मिका,
तादात्म्यं मयट्, मुक्ताफलेषु ज्वायायाः तरलत्वमिवानुरा प्रतिभाति यदङ्गेषु

সন্নাথস্থানিহীযতি ।* জায়া কান্দি: জায়া সূর্য্যপ্রিয়া কান্দি: প্রতিবিম্বমলমতঃ
রুণ্ধনব: । সুদুঃস্থস্যয় ক্রিয়াবিশিষ্টাং ।

প্রিয়ংবদা । [জনান্তিকে] অনসূয়ে সেই রাজর্ষির প্রথম দর্শনদিন হইতে শকুন্তলা
উৎকণ্ঠিতের স্তায় হইয়াছে । ইহার এই ব্যাধি সেই নিমিত্ত কি হইয়াছে ?

অনসূয়া । সখি আমারও মনে ঐরূপ সন্দেহ । ভাল ইহাকে জিজ্ঞাসা করিব ।
[প্রকাশ্যে] সখি তোমাকে কিছু জিজ্ঞাসা করিব । তোমার সম্ভাপ অত্যন্ত অধিক ।
শকুন্তলা । [পূর্ব্বাৰ্দ্ধ উত্তোলিত করিয়া পুষ্পশয্যা পরিত্যাগ পূর্ব্বক] সখি, কি
বলিতে ইচ্ছা করিতেছ ?

অনসূয়া । সখি, আমরা মদনবৃত্তান্তের বহুস্ত অধগত নহি । কিন্তু উপাখ্যানাদিতে
অমুরজাদিগের অবস্থা যেৰূপ শুনিতে পাওয়া যায়, তোমারও সেইরূপ দেখিতেছি ।
কি নিমিত্ত তোমার এই সম্ভাপ হইয়াছে বল । রোগের স্বরূপ নির্ণয় না হইলে প্রতী-
কারের আরম্ভ হইতে পারে না ।

রাজা । অনসূয়ারও আমার স্তায় সন্দেহ হইয়াছে ; আমি নিজ অভিপ্রায়
অনুসারে অনুমান করি নাই ।

শকুন্তলা । [আশ্রয়গত] (না বলিতেই) (অথবা বলিবার ক্ষমতা) আমার দৃঢ়সংকল্প :
এক্ষণে (ইহার জিজ্ঞাসা করিলেও) সহনা ইহাদের নিকট বলিতে পারিতেছি না ।

প্রিয়ংবদা । সখি এ ভাল কথা বলিতেছে, নিজের ব্যাধিকে কেন উপেক্ষা করি-
তেছ ? প্রতিদিন তোমার অঙ্গ ক্লেশ হইতেছে, কেবল লাভণ্যময়ী কান্তি তোমাকে
ত্যাগ করে নাই ।

Priyambada.—[*As de*]. Anasuya, Sakuntala has been a little
anxious and indisposed since her first interview with that king.
Can this ailment be caused by it (the king's sight) ?

Anasuya.—Friend, in my mind too the same suspicion has
arisen. Well, I will ask her.—[*Aloud to Sakuntala*] Dear friend,
we have something to ask you, your affliction is very great.

Sakuntala.—[*Leaving the bed of flower with the upper part of
her body*]. Friend, what are you willing to ask ?

Anasuya.—Dear Sakuntala, we are ignorant of love-matter.
But your state seems to be similar to that of lovers, as heard of in
histories and romances. Tell us the cause to which the ailment of
yours is due. Without knowing the disorder in its real nature,
there could be no application of remedy.

King.—My suspicion has come across Anasuya's (mind). I have
not inferred, then, according to the bent of my own mind.

Sakuntala.—[*Aside*]. I am intent on (not telling or telling the

cause.) Even now (though they have asked me) I cannot all of a sudden tell it to them.

Priyambada.—What Anasuya says is very true. Why do you neglect your own indisposition? Day by day you are getting thinner, only of our lovely complexion has not left you.

राजा । तथा प्रकृतभावात् विगतमिति वितथ मित्या अमृतमिति यावत्, तत्र भवति इति अवितथं सत्यम् । तथाहि—आननं चामचामकपोलं, उरः काठिन्य-मुक्तसनं, मध्यः क्लान्ततरः अस्त्री प्रकामविनती, ह्रविः पाण्डुरा ; मदनक्लिष्टा इयं पद्माणां शोषणेन मरुता सृष्टा माधवीलता इव शोषा प्रियदर्शना च आलक्ष्यते ।

अस्याः आननं मुखं चामचामौ स्त्रीणी कपोली गच्छी यत् तत् चामचामकपोलं ~~कपोलमिव~~ जातमिति शेषः । उरः वक्षःस्थलं काठिन्येन दाठ्येन मुक्तौ सनी यत्र तत् काठिन्यमुक्तसनं, सन्नापातिशयात् सनयुगलं स्रग्भवावमापन्नम्, मध्यः क्लान्ततरः स्वभावादेव स्त्रीणी-सम्भ्रः स्त्रीणसरः संवृत्तः । अस्त्री बाहुमूलं प्रकामं अन्यर्थं विनती विज्ञयी । दीर्घव्यात् काश्यांश्च बाहू मिथिलमूलौ जातौ इत्यर्थः । ह्रविः कान्तिः पाण्डुरा पाण्डुरैर्णा ; इत्यं मदनेन क्लिष्टा ग्लानिमापादिता इयं शकुन्तला शोषयति इति शोषणः (नन्द्यादित्यात् ल्युः) पद्माणां शोषणेन मरुता उष्णेन वायुना सृष्टा माधवीलता प्रतिमुक्तलता इव शोषा शोषनीया, प्रियं दर्शनं यस्याः सा प्रियदर्शना च आलक्ष्यते दृश्यते ।

चामचामः चायौमः इति वैयासीः ऋप्रत्ययेन चामः सिद्धः । ततः “प्रकारे गुणवचनस्य” इति द्विर्भावः “कर्णधारयवदुत्तरेषु” इति पूर्वपदस्य विभक्तौर्लुक् ।

Change of voice.—मदनक्लिष्टा...सृष्टा माधवी लतामिव शोषा प्रिय-
कर्मणा आलक्षयामि ॥८॥

राजा । शिरःवदा सताडे बलिग्राहे । कारण—इहारा आनने गणप्रदेश कीर्ण-हृइग्राहे ; वक्षःस्थले स्तनद्वय कठिनता परितागपूर्वकं स्रग्भवाव आश्रु हृइग्राहे । मधा-
देश अतिशयकीर्ण, बाहुमूल मिथिल एवं काष्ठि पाण्डुवर्ण हृइग्राहे । मदनमसृष्टा
इहाके पत्रविशोषणवायुकर्तृकं स्पृष्टे माधवीलतार तारा शोषनीय एवं मनोज्ञदर्शन
देखाइतेहे ।

King.—Priyambada tells the truth.—For in her face the cheek has become wan. Her bosom has lost its tightness. The thin waist has become more thin; the shoulders are drooping; and pale is her complexion. Thus afflicted by love, she is, like a Madhavi creeper over which a current of (hot) air has passed

searing its foliage, charming and to be lamented for (at the same time).

शकुन्तला । कस्य वा अन्यस्य इत्यत्र विवक्षया बहो, कस्ये इति सम्यक् । आया-
सन्नित्ये, क्रेश्वायनी । यस्मै चये इतिधातोः णिच् कर्त्तरि लृच् स्त्रियां ङीष् ।

उभे एव । अतएव खलु-~~निर्विण्णः~~ प्रसिद्धाने आचक्षतेति शयः । स्त्रियेन जनेन
प्रेमास्पदेन जनेन संविभक्तं कृताश्मिव सत् सच्चा सोढुं शक्या भारलाघवादितिभावः
वेदना यस्य तत् तादृशं भवति ।

राजा । समदुःखसुखेन जनेन पृष्टा इयं वाला मनोगतं आधिहेतुं व वक्ष्यति
इति न । अनया बहुशः विवृत्य सत्त्वं दृष्टोऽपि अवान्तरे अवस्थाकातरतां गतः अस्मि ।

दुःखस्य सुखस्य इति दुःखसुखं दुःखसुखे वा “विप्रतिषिद्धं आनधिकरणवाचि”
इति पाक्षिकः समाहारः । Nouns implying such things or phenomena
as have no material form and are opposed to each other, take
optionally the singular number and neuter gender when they
form a noun-compound. The collocation दुःखसुख is less common
than सुखदुःख । समं तुल्यं दुःखसुखं यस्य तेन जनेन सखीजनेन पृष्टा इयं
वाला शकुन्तला, मनोगतं आन्तरं आधिः मनःपीडायाः पुंस्याधि मांससी व्यक्ता इत्य-
मरः कारणं न वक्ष्यति इति न अपि तु वक्ष्यत्येव । द्वौ नवौ प्रकृतार्थं गमयतः
अनया बहुशः बहुवारान् (बहुशब्दात् शस) विवृत्य परावृत्य, यौवाभङ्गेन इत्यर्थः सत्त्वं
सस्पृहं लोलमिति यावत् दृष्टोऽपि, एवं अस्याः अन्तर्गताश्चक्षादिकां प्रत्यक्षीकुर्वन्नापि
इति तात्पर्यम् अवान्तरे इदानीं अवस्थे किमियं वक्ष्यति इति आकर्षणे कातरः विमुखः
भीतः इत्यर्थः इति अवस्थाकातरः तस्य भावः ततो अवस्थाकातरतां गतः । नाहं श्रोतु-
मुत्सुकः पुरुषान्तरादुत्तरकोशमिदं वक्तुं निवृत्तः आनन्दमयं वरमिति भावः ।

Change of voice—पृष्टया अनया वालया मनोगतः आधिहेतुः वक्ष्यते ।
दृष्टेनापि गतेन भूयते (मया) ॥ ६॥

Cf. “Where ignorance is bliss it is folly to be wise.”

शकुन्तला । तं राजानं उद्दिश्य कन्दर्पेण ईदृशं अवस्थान्तरं प्रापितास्मि ।

राजा । स्मर एव तापहेतुः स एव, तपात्यये अर्धश्यामः द्विवस्त्रः जीवलीकस्य
इव मे निर्व्यापयिता जातः ।

राजा । शकुन्तला मे तापस्य सन्तापस्य क्रेशस्य इति यावत् हेतुः कारणमासीत् ;
स एव इदानीं तपस्य यौवस्य निदाघ उष्णीपगम उष्ण उष्णमसप इत्यमरः । अत्यये
अनो वर्णम इत्यर्थः अर्धः अंशतः इत्यर्थः श्यामः जलवीपरीभात् अश्विमानं मेतः द्विवस्त्रः

বাসর: জীবন্তীকায় রব মে নির্দোষিতা শাস্ত্রিনাং অসংকল্পঃ। যকুনাস্য
 মনসিভীষ: কামুদ্বিগ্নঃ স্মরতি-হলি জ্ঞানমেব মে-সর্বং-সকলং-কৃতং। ১২০৥

শকুন্তলা। সখি, আর কার্যকেই বা বলিব ; কিন্তু এক্ষণে তোমাদের ক্লেশদায়িনী হইব।

উভয়ে। এই জন্তই আমাদের আগ্রহ। দুঃখ স্নিগ্ধজনকর্জুক বিভক্ত হইলে উহার বেদনা সহ্য করিতে পারা যায়।

রাজা। দুঃখে দুঃখী হুখে হুখী সখীজনকর্জুক পৃষ্ট এই বাল্য শকুন্তলা নিজ অন্তরের শীড়ার কারণ বলিবে না তাহা নম, কিন্তু যদিও ইনি অনেকবার গ্রীবা ফিরাইয়া সতৃষ্ণভাবে আঁমাকে নিরীক্ষণ করিয়াছেন তথাপি এ সময়ে আমি শ্রবণ করিতে কাতর হইতেছি।

শকুন্তলা। সখি, যদবধি তপোবনরক্ষক সেই রাজর্ষি আমার দৃষ্টিপথে পতিত হইয়াছেন, তদবধি তাঁহার প্রতি অভিলাষবশতঃ আমার ঈদৃশ অবস্থা হইয়াছে।

রাজা। [আশ্রাদেব সহিত] যাহা শুনিবার তাহা শুনিলাম।

অনঙ্গই আমার সম্ভাপের কারণ ; কিন্তু সেই অনঙ্গ, বর্ষাকালে কিয়দংশ মেঘাচ্ছন্ন শ্রামায়মান দিবস জীবগণের যেরূপ তাপশাস্তি করে, সেইরূপ, আমার সম্ভাপহারক হইয়াছে।

Sakuntala.—To whom else, friends, shall I tell it ? But I shall now be a source of (immense) trouble to you both.

Both.—And therefore is our importunity. The poignancy of sorrow becomes endurable when it is shared with affectionate friends.

King.—That this young maiden, asked by persons, the partners in her joys and sorrows, will not tell the cause of her affliction locked within her breast, is not (possible). Though turning her face she looked at me many a time with eagerness, yet at this moment I am afraid to hear (what she will say.)

Sakuntala.—Friend, since the moment that the king, the protector of this grove of penance, came across the path of my sight, I have been reduced to this state by the strong desire for him.

King.—[With transport of joy]—I have heard what (I longed) to hear.

Love was the cause of my torment ; and now the same love soothes me. As in the rainy season the day, (which was but a

moment before unbearably hot), now dark with clouds, refreshes every living being (by allaying the heat).

शकुन्तला । अन्यथेति यदि स राजर्षिः मयि स्निग्धदृष्टिर्नभवति तदा निःसंशयमहं विपत्त्ये इति तात्पर्यम् ।

राजा । संशयं छिनत्ति सर्वथा नाशयति इति संशयच्छेदि ; छिदीर्षिनिः ।

प्रियंवदा । दूरं गतः प्रसृतः परां काष्ठागतः इत्यर्थः मन्मथः लक्ष्म्या अनुरागः यस्याः । बह्वभावा अनुरक्ता, ललामभूतः पुरुवंशीयानाम् । पुरुवंशप्रदीप इत्यर्थः । युक्तमिति सामान्योपक्रममात् नपुंसकम् शक्यमरविन्दसुरभिरित्यस्य व्याख्यानावसरं प्रपञ्चेनोक्तम् ।

प्रियंवदा । दिव्या इति तृतीयात्प्रतिरूपकमव्ययम् देवेन भाग्येनेत्यर्थः । अभिनिवेशः मनीनिवेशः अनुराग इत्यर्थः । महती नदी इति महानदी । सहकार चतुर्वर्त्तं अन्तरेण विना, पञ्जवाः जाताः अस्याः इति पञ्जविता तां तारकादित्वात् इतश्च । आकृतिगणोऽयं तारकादिः पञ्जविता अचिरोद्भूतैः परैरुपशोभिता अतिमुक्त लता माधवीलता कः सङ्केतः । सहकारः एव यथा माधवीलतायाः योग्यतया आश्रयः, सागर एव यथा तरङ्गिण्याः मुचलदूर्क्समालाकुलप्रवाहं सङ्केतः, तथा हेलयेक वसुमतीभारं विभक्तुं दुष्यन्त एव ते अङ्गुली वीदा । अत्र मालादृष्टान्तः अलङ्कारः ॥ २२ ॥

राजा । यत् अनसूया प्रियंवदा च शकुन्तलायाः अभिलाषं अभिनन्दयति तत्र चित्रम् । The prefix वि in विशाखा is strictly speaking a crippled form of वि, विशाखा is literally विशाखा or ह्रिदला । The lunar mansion has the appearance of a stem shooting out into two branches. It is supposed that the gods Indra and Agni preside over them. Amara gives two names रीषा and विशाखा for the constellation. Hence विशाखा is used in the dual number विशाखयोः (शकुन्तलायोर्योः) चन्द्रानुक्तमभिवाचनम् । शकुन्तलाह्वानानुवर्तनं न विशाखाह्वानम् । अत्र अप्रसृतप्रशंसालङ्कारः । हिदैवत्वात् विशाखयोः हित्वम् ।

अनसूया । निम्नं चक्षुरेवात्रातम् ।

प्रियंवदा । सुकरं ईषत्करं अनायासीन सम्पादनीयम् । करोतिः खलु ।

प्रियंवदा । स्निग्धा स्नेहपूर्णा दृष्टिः तथा, सूचितः प्रापितः अभिलाषः अनुरागः यस्य सः । दिवसाणि इत्यत्र अव्यक्तसंयोगे द्वितीया । प्रजागरः निद्राभावः तेन कृशः क्षीणः । “अनुपसर्गात् फुल्लक्षीवक्षशीक्षाचक्षुः” इति कृशधातोः कृपत्येन निपातः ।

N. B. In love-matters Priyamvada is more close observer than Anasuya. She seems to be more advanced of the two.

শকুন্তলা। তবে যদি তোমাদের অনুমত হয় তাহা হইলে বাহাতে আমার প্রতি-
রাজবির অনুকম্পা হয় তাহা কর। নহিলে তিলোদক দ্বারা আমার প্রেতাত্মার তর্পণ
করিও।

রাজা। এ বাক্য সংশয়চ্ছেদক।

প্রিয়ংবদা। [জনান্তিকে] অনসূয়ে ইহার অনুরাগ সুদূরগ্রস্ত ; সময়ক্ষেপ করিবার
অবস্থা ইহার নয় ; এ বাঁহার প্রতি অনুরক্তা তিনি পুরুষাংশীরদিগের ভূষণস্বরূপ ; অতএব
ইহার অভিলাষ অনুমোদন করিবার যোগ্য।

অনসূয়া। তুমি বাহা বলিতেছ তাহা বার্থ।

প্রিয়ংবদা। [প্রকাশে] সাধি সৌভাগ্যের বিষয় যে তোমার অনুরাগ অমুরূপই
হইয়াছে। সাগরব্যতীত মহানদী অশ্রু কোথায় অবতরণ করে ; রসাল ভিন্ন পল্লবিত
অতিমুক্ত লতার ডার কে বহন করে ?

রাজা। বিশাখানক্ষত্রদ্বয় যে চল্লেখার অনুবর্তন করে, তাহাতে আশ্চর্যের বিষয়
কি ?

অনসূয়া। এমন কি উপায় হইতে পারে যে গোপনে শীঘ্রই সখীর অভিলাষ পূরণ
করিতে পারা যায়।

প্রিয়ংবদা। গোপনে কিরূপে হইবে ইহা চিন্তার বিষয় ; কিন্তু শীঘ্র সম্পাদন
অনায়াসসাধ্য।

অনসূয়া। কিরূপে ?

প্রিয়ংবদা। সেই রাজবির স্নেহপূর্ণ দৃষ্টি দ্বারা ইহার প্রতি অভিলাষ প্রকটিত
হইয়াছে। এই কয়েকদিন জাগরণহেতু তাহাকে ক্লান্ত দেখাইতেছে।

Sakuntala.—If you approve of it, then so act that I may be
favoured by the king. Else you will have to offer water with sesa-
mum seed as a libation to my (departed soul).

King.—These words remove all doubts.

Priyambada.—[*Aside*]—Anasuya, she is far gone in love, and
cannot brook delay. He on whom she has fixed her affection is the
ornament of Puru's race. We should therefore approve of her love.

Anasuya.—What you say is quite true.

Priyamboda.—[*Aloud*]. Friend, luckily your love is worthy of
you. Where else will a large river flow into than the ocean ?
What else than the mango tree will support the *Atimukta* creeper
with its foliage ?

King.—What there is to wonder at if the constellation Visakha
follows the digit of the moon ?

on an arm,—and which did not reach the mark produced on my arm by the bow-string,—this golden bracelet does often slide from my wrist ; and as often do I replace it,

प्रियंवदा । अथै इति क्रियायहणात् चतुर्थी । मदनस्य मन्मथस्य अनु-
रागस्य इत्यर्थः लेखः लेखनं पत्रिका इत्यर्थः, इति मदनलेखः अनङ्गलेखः । देव-
शेषस्य अवशिष्टं कृतं तेन । देवशेषः निवेदितात् पुष्पादिः अवशिष्टं तस्य कृतं । यद्वा
देवशेषायाः देवस्य निर्घोषाद्यादिः अवशिष्टः कृतं तेन । सुमनोभिः पुष्पैः गोपितं
प्रकृतं ।

अकुन्वाखा । विकल्पाने विचार्य क्रियते इत्यर्थः ।

प्रियंवदा । उपन्यासः पूर्वः यस्य तत् ।—उपन्यासः भाववन् । ललितानां सुन्दराणां पदानां सुप्तिङन्तलक्षणानां वन्धनं यत्र तत् गौतमिन्त्यर्थः ।

शकुन्तला । अवधीरणं अवज्ञानं ; अवधीरधातुरदन्तश्रुतादिः ।

শ্রিয়ংবদা। [চিহ্ন করিয়া] মণি, শকুন্তলা রাজার নিকট অনুরাগপ্রকাশক পত্র
লিখুক, আমি তাহা পুষ্পমধ্যে লুকাইত করিয়া দেবনির্ম্মালাচ্ছলে তাঁহার হস্তে দিব।

অনন্যুরা। এই হৃদয় প্রয়োগটি আমার কটিনম্মত। শকুন্তলা কি বল ?

শকুন্তলা। তোমাদের কোন্ কথা আমি বিচার করিয়া থাকি ?

প্রিয়ঃবদ। তবে তোমার ভাবপ্রকাশক কোন একটি ললিতপদ গীত রচনা কর।

শকুন্তলা। চিন্তা করিতেছি, কিন্তু রাজা অবজ্ঞা করেন এই ভয়ে আমার হৃদয়
কম্পিত হইতেছে।

Priyambada.—[*Thinking*]. Let a love-letter be written to the king. I will conceal it in flowers, and make it reach the king's hands under the pretext of the remains of offerings to the gods.

Anasuya.—The delicate device is to my liking ; but what says Sakuntala ?

Sakuntala.—What direction of yours have I ever hesitated to do?

Priyambada.—Think then of some sweet composition in verse, expressing the state of your mind.

Sākuntala.—I am thinking of it ; but my heart trembles, being afraid of a refusal.

राजा । ॐ श्रीगणेशाय नमः । अथ श्रीसंज्ञानामुक्तः तिष्ठति ।
प्राथम्येन शिष्यं लभेत नवा ; शिष्या ईषितः कथं दुरापः भवेत् ॥१२॥

भीरुशब्दात् ककुतः इति स्त्रियामुत्पत्त्येन भीरुशब्दः निष्पन्नः तत्तत्संस्थेयमे
केभीरु यतः यस्मात् मया अवधोर्णा प्रत्याख्यानं विरहस्य उत्तप्रेक्षस्य सोऽयं

सङ्गच्छी जनः ते तव सङ्गमे सङ्गमेन वा उत्सुकः, “प्रसितीत्सुकाभ्यां तृतीयाच” इति सप्तम्या तृतीयया वा समासः । समागमप्रार्थीं विव्रति वर्त्तते । प्रार्थयिता याचकः जनः श्रियं सम्पदं लभेत न वा लभेत सम्भावनायां लिङ् । किन्तु श्रिया लक्ष्म्या ईप्सितः (सन्नन्तात् आप्धातोः क्तः) अभिमतः जनः कथं दुरापः आप्नोतः खलु दुर्लभः भवेत् न कथमपि इत्यर्थः । अवधीरयतेः युच् । श्यासश्रयोयुच् । इति अवधीरणा ।

Change of voice.—अवधीरणा विशङ्कते । तेन अनेन सङ्गमोत्सुकेन स्थीयते । प्रार्थयिता श्रौः लभेत... ईप्सि तेन कथं दुरापेय भूयते ।

राजा । हे भीरू तूमी बाहिर निकट इहेते अताथान आनका करितेछ मे बाङ्गि ठोमार सहित सङ्गमेर जख उच्युक् इहेरा त्रिश्राछे । बाँक बाङ्गि लक्ष्मी प्राप्ति इहेते पावेना ओ पावे । किछ लक्ष्मी बाशके पाईते ईच्छूक मे बाङ्गि किरूपे दुर्लभ इहेवे ।

King.—Timid maid, here stands the man from whom you fear a repulse, longing to be united with you. A beggar may or may not get riches ; but how can the man selected by fortune be (rare or) unattainable ?

सख्यौ आत्मनः गुणाः सौन्दर्यादयः तान् अवमन्यते इति आत्मगुणावमानिनौ, तत्सम्बुद्धौ, शरीरस्य निर्व्यापयिषौ शान्तिकरौ शरदः इयं इति शारदी तां ज्योत्स्नां, कौमुदीं पटान्नेन सिचयाञ्जलिं कः निवारयति, न कोऽपि इत्यर्थः । ईदृग्रूपवतीं तां अवधीरयितुं न कोऽपि शक्नोति इत्यभिप्रायः । ज्योत्स्ना तमिस्त्रेत्यादिना ज्योतिषः उपधालोपः नञ् प्रत्ययः निपात्यते । दृष्टान्तालङ्कारः ।

राजा । विष्णुतः निमेषः येन तेन निषिम्भेषेण चक्षुषा प्रियां पश्चामि इति यत् तत् स्थाने युक्तम्, युक्ते हे साम्पृतं स्थाने इत्यमरः । यतः पदानि रचयन्त्याः अस्याः उन्नमितकभूलत आननं कण्टकितेन कपोलेन मयि अनुरागं प्रथयति ॥ १२ ॥

पदानि गीतपदानि रचयन्त्याः उपनिबध्न्त्याः अस्याः शकुन्तलायाः उन्नमिता चित्तावशान् ऊर्ध्वप्रेषिता एका भूलतां यस्मिन् तत् आननं मुखं कण्टकितेन कपोलेन मयि अनुरागं प्रथयति, प्रकाशयति उत्पुष्पान् श्रवणात् नमः उन्नमितः । श्रवणात् प्रथधातोः लटि प्रथयति ; प्रथ् लट् प्रथते ; लिट् प्रथे ; लङ् अप्रथिष्ट ।

Change of voice.—भूलतेन आननेन... अनुरागः प्रथ्यते ।

शकुन्तला । लेखनस्य उपकरणानि मसौप्रभृतीनि न विद्यन्ते ।

प्रियंवदा । शक्यं पश्चिमिष्यस्य उदरमिदं सुकुमारं कीमत्तं यत् पञ्चपदं

তক্ষিন্, তব গীত মখ্যৈরৈব নিষিদ্ধাঃ ক্বচাঃ ক্বচাঃ অক্ষরাণি यस্য তন্ নিষিদ্ধবধে
ক্বচাচরং কুরু ।

N. B. How fertile in resources is her mind.

শকুন্তলা । [যথোক্তে উপস্থিতা ক্রত্বা] । সজ্জতঃ অধঃ যস্য তন্ সজ্জতার্থম্ ।

ভমে । দশাবধানে আবাম্ ।

শকুন্তলা । [বাচয়তি পঠতি ।] রাবিমিতি অল্যনসংযোগে দ্বিতীয়া । জুগুপ্সা-
করুণে চুপে ইত্যমরঃ, নাসি চুপা করুণা यस্য সঃ তন্সম্বোধনে, নিঘৃণ, নিধুর
ইত্যর্থঃ । ঠসঃ জাতঃ মনোরথঃ যेषাং তানি ঠসমমীর্থানি অভিলাষবন্তি । বলীযঃ
অল্যর্থমিত্যর্থঃ ক্রিয়াবিশেষণমেতৎ । দিবেতি সমস্যর্থো অব্যয়মিত্যেকৈ ; তন্মতে কালাদি
করণে সমসী, তস্যাঃ লুক্ । অন্যেতু অব্যয়স্তাস্য ইतरासु अपि विभक्तिषु प्रयोग-
मिच्छन्ति, তন্মতে দ্বিতীয়া ॥ ৭৫ ॥

সখীদয় । তুমি স্বকীর সৌন্দর্যের প্রভাব অকিঞ্চিৎকর বিবেচনা কর । সস্তাপ-
হারিণী শরজ্জোৎস্না হইতে কে আগুনাকে বস্ত্রাবৃত করে ?

শকুন্তলা । [ঈষৎ হাস্য করিয়া] আমি নিবৃত্ত হইলাম [উপবিষ্ট হইয়া চিন্তা করিতে -
লাগিলেন] ।

রাজা । আমি নিমেষশূন্যমনে প্রিয়াকে অবলোকন করিতেছি ইহা যুক্ত বটে ।
কাব্য—পদ রচনা করিবার সময় প্রিয়ার একটী জলতা উন্নমিত হইয়াছে, এবং গজ-
হুল পুনরিত হওয়ার্তে তাঁহার আনন আমার প্রতি তাঁহার অমুরাগ স্পষ্টই ব্যক্ত
করিতেছে ।

শকুন্তলা । সখি, গীত চিন্তা করিয়াছি, কিন্তু লিখিবার সামগ্রী নাই ।

প্রিয়ংবদা । শুকোদরের স্তায় সুকোমল এই পদ্মপত্রের নথ দ্বারা অক্ষর বিস্তৃত
কর ।

শকুন্তলা । [যথোক্ত করিয়া] সখি, তোমরা শুন, অর্থসজ্জতি হইয়াছে কি না ।

উত্তরে । আমরা মনোবোগ দিরাছি ।

শকুন্তলা । [পাঠ করিতে লাগিলেন] নিষ্ঠুর, তোমার হৃদয় কিরণ জ্বলি না,
তোমার সহিত সঙ্গমোৎসুক আমার এই দেহকে কিন্তু কল্প দিবারাত্রি সম্বল
করিতেছে ।

Companions.—You make a very low estimate of your own
merits. What man would keep off by his cloth the autumnal moon-
light which soothes the body ?

Sakuntala.—[With a smile]. Now I set about it. [Sitting
down begins to think]

King.—It is quite proper that I see my beloved one, with eyes
that have forgot to wink. For,—while composing the song, he

face with one eye-brow raised speaks her affection for me by means of her cheek with bristling hair.

Sakuntala.—Dear friends, I have thought of a song. But there are no writing-materials here.

Priyambada.—On this lotus-leaf soft as the breast of a parrot carve the letters with your nail.

Sakuntala.—[*Doing the same*]. Listen, friends, if it is consistent in sense or not.

Both the companions.—We are all attention.

Sakuntala.—[*Reads*.] O, you cruel one, I do not know your heart ; but day and night love consumes my frame which has got its inclination fixed on you.

राजा । [सहसा उपसृत्य] हे तनुगावि मदनः त्वं अनिशं तपति मां पुनः दहत्येव, तथाहि दिवसः शशाङ्कं यथा ज्वलयति कुमुदतीं तथा न ॥१५॥ **अनिय**

“तनुः काये त्वचि स्त्री स्यात् विष्वक् विरली कृशे” तनुः स्त्रीयं गात्रं यस्याः तनुः सन्धीयते, हे तनुगावि, हे कृशाङ्गि, मदनस्तु अनिशं निरन्तरं तपति मां पुनः किन्तु दहत्येव, भस्मीकरीत्येव । तथाहि दिवसः शशाङ्कं अन्तः यथा ज्वलयति—~~अन्तः~~ ज्वलयति—पादयति स्नाययति इति यावत् कुमुदानि सन्ति यस्याः तां (कुमुदज्वलेतसिन्धः डमत्तुप्) कुमुदवीर्यं यस्याः ज्वलयति । स्नेहातीः शिचि अनुपसर्गात् ज्वलयति ज्वलयति इति पदद्वयं भवति । दृष्टान्तालङ्कारः ।

Change of voice.—मदनेन त्वं तप्यसे । अहं दह्ये । दिवसेन शशाङ्कः ज्वलयते न कुमुदती ।

सख्यौ । [सहर्षम्] सुशीभनं आगतं इति स्वागतम् मनोरथस्य मनोरथविषयी-भूतस्य भवतः इत्यर्थः ।

शकुन्तला । [अभ्युत्थातुं राजानं मानयितुं आसनं परित्यक्तुं इच्छति ।]

राजा । [सहसा गमनं करिष्ये] तद्वज्रि, यवनं त्वोमाके निरन्तरं सञ्चालितं करितेह्ये अमाके किञ्च दण्डं करिष्ये । दिवसे चन्द्रो येषूप ग्रीणि हरि कुम्भीनीर नैरूप हरि न ।

सखीद्वय । [आस्त्रादेर सहित] अबिलषे आगतमनोरथेर सुभागमन ।

शकुन्तला । [उठिते इच्छा करिलेन] ।

King.—[*Suddenly approaching*.] Fair maiden of slender limbs, love does but warm you, but me it burns (to ashes). For the day

(the sun) does not bring so much languor unto the white-waterlily as it does unto the moon.

The companions.—[*With joy.*] Welcome to the desire of our hearts that has presented itself without delay.

Sakuntala.—*Wishes to rise*].

राजा । आयासेन उत्थानकेशेन अलं अलमिति आदरे दिव्यः ।

सन्दष्टं गावसंघर्षात् स्नापितं कुसुमशृङ्गं पुष्पशय्या यैः तानि सन्दष्टकुसुम-
शय्यानि आशु शीघ्रं प्रदानक्षणे इव क्लान्ताः युष्काः उत्तापातिरैकादितिभावः ये
विसभङ्गाः मृणालच्छेदाः तैः सुरभीणि सुगन्धानि ; गुरुः महान् परितापः खेदः
येषां तानि तादृशानि ते गात्राणि अङ्गानि उपचारं शिष्टाचारं उत्थानमित्यर्थः न
अर्हन्ति ॥

Change of voice.—शयनैः...सुरभिभिः...परितापैः गात्रैः उपचारः न
अर्हन्ते ॥ १६ ॥

प्रियंवदा । परस्परं प्रति अनुरागे अस्माभिः प्रत्यक्षीकृते सत्यपि यत् किञ्चित्
वदितुमिच्छामि निष्प्रयोजनमपितत् शकुन्तलास्नेहादेव कथ्यते ।

राजा । ...वचधातीः सन् ततः तत्प्रत्ययेन सिद्धं विवक्षितमिति पदम् ।

प्रियंवदा । आङ्पूर्व्यात् ऋच्छतेः क्तिन् आर्त्तिः पीडा तस्याः हरः तेन आर्त्ति-
हरेण सन्तापहारकेण । विषये जनपदे देशे इति यावत् वसति यस्तस्य विषय-
वासनः नीवृत्जनपदे देशविषयी तृपवर्त्तनमित्यमरः ।

राजा । परं प्रधानं मुख्यमिति यावत् । परंदूरान्यमुख्येषु परोऽरिपमात्मनो
रित्यमरः ।

प्रियंवदा । अमुपपत्त्या पद्मीगौरवेण अस्याः जीवितं प्राणान् रक्षितुं युज्यसे ।
तेनेति वाक्यारम्भे इति राघवभट्टः ।

राजा । भद्रे अयं पण्यः प्रार्थना, प्रणयास्त्वमी विशय्ययाच्चाप्रेमाणः इत्यमरः
साधारणः । त्वं यथा प्रार्थयसे अहमपि तथा प्रार्थये इत्यर्थः ।

शकुन्तला । [प्रियंवदामवलोक्य] अन्तःपुराणां अन्तःपुरस्त्रीणां विरहेण पर्युत्-
सुकः उत्कण्ठितः तस्य राजर्षेः उपराधेन किम् ? एनमनुब्रूयालम् ।

राजा । हे हृदयसन्निहिते मन्दिरक्षणे यदि अनन्यपरायणं इदं मम हृदयं
अन्यथा समर्थयसे, तर्हि मदनवाणहतोऽपि पुनः हतः अस्मि ॥ १७ ॥

हृदये मम अन्तःकरणे इत्यर्थः सन्निहिता तत् सङ्गोधने हे हृदयविद्यारिणि,
मदिरा मत्तखञ्जनः तवत् ईक्षणे नधने यस्याः तत्सम्बोधने अस्मत्तनयने, यथा मन्दिरं
मादयितव्यो ईक्षणे यस्याः तत्सम्बोधने (मदधातीः किरन्) । न अस्या नारी

পরায়ণ্যং পরমঃ আশ্রয়ঃ যস্য তৎ অনন্যপরায়ণ্যং ত্বমিমাংস সর্বলোকঃ ব্রহ্মি পুংস্বজ্ঞার্থঃ ।
অন্যন্যপরায়ণ্যং ত্বমিমাংসমিত্যর্থঃ ব্রহ্ম ব্রহ্মদয়ং যদি অন্যথা প্রকারান্তরেণ অন্যা-
ন্যন্যলোকঃ সমর্থ্যসি তর্হি মদনবাণীন হতোঽপি পুনরপি অন্যথা তে সম্ভাবনয়া
হতঃ বিনাশিতঃ সন্নি । পিতৃদেবগণসমুচ্চিতমিতিভাষ্যঃ ।

Change of voice.—সমর্থ্যসি ।...হতেনাপি...হতেন মূযতে ।

রাজা । এরূপ ক্রেশশ্রীকার করিবার প্রয়োজন নাই ।

যাহার সংঘর্ষে পুষ্পলতা স্নান হইতেছে, সুগন্ধিতসমূহ অর্পিত হইবামাত্র শুষ্ক
হইতেছে এবং যাহাকে সুগন্ধ করিতেছে ঐদৃশ অতিসস্তপ্ত স্বদীয় গাত্র আমার
অভ্যর্থনার্থ উত্থানের যোগ্য নহে ।

অনুগ্রহ । বরঞ্চ এই শিলাতলের একদেশে উপবেশন করিয়া অলঙ্কৃত করন ।

রাজা । [বসিলেন] ।

শকুন্তলা । [মলঙ্কৃতাবে রহিলেন] ।

প্রিয়ংবদা । আপনাদের পরস্পরের প্রতি অমুরাগ প্রত্যক্ষ করিতেছি কিন্তু সখীর
প্রতি স্নেহবশতঃ আমাকে পুনর্ব্বার বলিতে হইতেছে ।

রাজা । ভজ্রে যাহা বলিতে ইচ্ছা হয় তাহা না বলিলে পশ্চাত্তাপ হয়, অতএব
কুঠিত হইবেন না ।

প্রিয়ংবদা । রাজ্যমধাগতদেশবাসী আপন্ন ব্যক্তির পীড়া হরণ করিষেন এই
আপনাদিগের ধর্ম্ম ।

রাজা । ইহা অপেক্ষা শ্রেষ্ঠ আর কিছু নাই ।

প্রিয়ংবদা । আমাদের এই প্রিয়সখী আপনার জন্ম অনঙ্গকর্তৃক এই দশার আনীত
হইয়াছে । অনুগ্রহ প্রকাশপূর্ব্বক ইহার জীবন রক্ষা করা আপনার উচিত ।

রাজা । আপনি যেকপ প্রার্থনা করিলেন আমিও সেইরূপ করিতেছি । অনুগ্রহীত
হইলাম ।

শকুন্তলা । [প্রিয়ংবদার দিকে দৃষ্টিপাত করিয়া] সখি, অস্ত্রঃপুন্নরোগণের বিরহে
উৎকণ্ঠিত এই নরপতিকে উপরোধ করিয়া কি ফলোদয় হইবে ?

রাজা । হে হৃদয়বিহারিণি মদিরেক্ষণে, অনন্তাসক্ত মদীয় এই হৃদয়কে যদি অস্ত্র-
প্রকার মনে কর, তাহা হইলে একেত কন্দর্পবাণে হত হইয়াছি, আবার তোমার এই
সম্ভাবনার পুনরায় নিহত হইলাম ।

King.—Don't trouble yourself.

Your limbs at the contact of which the flowery bed has faded ;
and which have become fragrant with the lotus-stalk drying up
quickly (at their touch), suffering as they are from great pain, are
not in a proper state to do me homage.

Anasuya. — Be pleased, friend, to adorn a part of this stone (by sitting down).

King. — [*Sits down.*]

Sakuntala. — [*Sits bashfully.*]

Priyambada. — The attachment which you have for each other is perceptible. But the affection which I have for my friend makes me repeat, as it were, a tale already told.

King. — Good lady do not omit to mention it. For if what one wishes to say is not spoken one may have to repent for it.

Priyambada — That the suffering of distressed persons living in your domain should be removed is a duty of you, kings.

King. — Nothing higher than this.

Priyambada. — Well then, this dear companion of ours has been reduced to this state for you by the God of love. It behoves you, then, to save her life by showing kindness to her.

King. — Good lady, this request is mutual. I am favoured by it.

Sakuntala. — [*Looking at Priyambada.*] Friend, what is the use of troubling this king who is pining away in separation from the ladies of his harem ?

King. — Dear maiden with bewitching eyes, if you, who are in my heart, suspect this heart of mine, which has none else to cling to, to be otherwise ; then I, killed already by the shafts of the God of love, and killed again.

अनसूया । बह्वः बह्वभाः पद्माः येषां ते बहुभङ्गभाः बहुप्रियाः नृपते बह्वना
(स्त्रीणां) बह्वभाः इति वा विग्रहः । अतः उच्यते यथा शकुन्तला तव प्रीतिभाजनं
बन्धुजनस्य च न शीघ्रकारणं भवति तथा कुह । अस्यां प्रीतिमान् भव इति तात्पर्यम् ।

राजा । परिग्रहबहुलेश्वरि, समुद्रवसना उर्व्यां युवयोः इयं सखी च इति हे मे
कुलस्य प्रतिष्ठे ॥ १८ ॥

परिग्रहाणां पद्मिनीं बहुलं अपि बह्वीषु पद्मीषु सतीषु अपि इत्यर्थः पद्मीपरिजना-
दानमूलद्रापाः परिग्रहाः इत्यमरः समुद्रा एव वसनं यस्याः सा समुद्रवसना सागरान्वरा
कद्विपरिवेष्टितेति यावत् उर्व्यां पृथिवी, युवयोः इयं सखी शकुन्तला च इति हे मे
कुलस्य प्रतिष्ठे, प्रतिष्ठायाः गौरवस्य हेतुमुते ; अस्मान्मेव मे वंशः प्रतिष्ठितः भविष्यति
इत्यर्थः । शीघ्रकारणम् ।

उमे । निर्गुते स्वः निर्गुते, आनन्दिते, मुदिते यावत् । स्वः भवावः ।

প্রিয়বদা । [সম্ভট্টিভিপদ] পীতঃ শ্রিয়ুঃ পীতঃ শ্রিয়ৌ বহিনী অ গৃহস্থানি অ
বাস্তসি রতি মেদিনী । সংযোজযাবঃ সান্না মিলিতং কুর্ষ্বঃ ।

শকুন্তলা । “স্বরণং গৃহস্থভিনীঃ” ; নাস্তি স্বরণং রজিতা যম্মাঃ সা অসম্ভাষা ।
ভমে । [নিষ্ক্যান্তে] । রাজা তব সমীপে আস্তি কথমস্বরণা ত্বমিত্যমিমায়া ।

অনসূয়া । বরজ্ঞ শুনিতে পাওয়া যায় রাজাদিগের পত্নী অনেক, আমাদের এই
প্রিয়সখী বাহাতে শকুন্তলের শোকবিষয় না হন তাহাই করিবেন ।

রাজা । ভক্তে অধিক কি বলিব—আমার অনেক পত্নী থাকিলেও সাগরাশ্রয়
পৃথিবী ও আপনাদের এই সখী এই উভয়ে আমার বংশের প্রতিষ্ঠার হেতু ।

উভয়ে । স্বখী হইলাম ।

প্রিয়বদা । [দৃষ্টিপাত করিয়া] অনসূয়ে, ঐ শ্রুগণিষ্ঠ এই দিকে উৎকণ্ঠিতভাবে
দৃষ্টিপাত করিয়া মাতাকে অন্বেষণ করিতেছে, এস ইহাকে ইহার মাতার সহিত
মিলিত করিয়া দিই ।

উভয়ে । [প্রস্থানের উদ্যোগ করিলেন] ।

শকুন্তলা । আমি অসহায়, তোমাদের মধ্যে একজন আমার নিকটে এস ।

উভয়ে । যিনি পৃথিবীর শরণ তিনি তোমার নিকট রহিয়াছেন ।

[নিষ্কান্ত হইলেন]

শকুন্তলা । কি ! চলিয়া গেল ।

Anasuya.—Friend, it is heard that kings have several wives. Please so behave that our dear friend is not mourned for by her relations.

King.—Good lady, it is needless to say much.

Though I have several wives, yet two things—*viz.* the sea-girt earth and this friend of yours will be the glory of my race.

Both.—We are glad (to hear it).

Priyambada.—[*Looking out*]. *Anasuya*, there the young fawn looking anxiously in this direction seeks its mother. Come, let us bring it to her.

Both.—[*Go away*].

Sakuntala.—Friends, I am alone, unprotected ; either of you come to me

Both.—He who is the protector of the whole earth is at your side. [*Exeunt*.]

১ *Sakuntala.*—What ! They have really gone.

राजा । आवेगेन उद्वेगेन चिन्तया इत्यर्थः अलम् ननु अयं आराधयितुं दासजनः तव समीपे वर्तते । किमिति—

श्रीतलैः क्लमविनोदिभिः नलिनीदलतालहन्तैः आर्द्रवातान् किं सञ्चारयामि ?
उत हे करभोरु पद्माताम्री ते चरणी अङ्गे निधाय यथासुखं संवाहयामि ॥ १८ ॥

श्रीतलैः श्रीतलस्यर्शैः इत्यर्थः, क्लम क्लान्तिं विनुन्दन्ति निरस्यन्ति यानि ते इति क्लमविनोदिभिः नुदतेः णिनिः क्लृप्ताप्रत्ययैः, नलिनीदलानि पद्मपत्राणि एव तालहन्तानि व्यजन तालपत्रेण प्रायोनिर्मितं भवति तेन तालहन्तमिति व्यजनस्य संज्ञा । तालहन्तः तालहन्तस्य इत्यर्थः हन्तमिव हन्तं यस्य यत् तालहन्तम् । शैविक कप्रत्यये, तालहन्तकम् । व्यजनं तालहन्तकमित्यमरः । व्यजनानि तैः आर्द्राः वाताः तान् आर्द्रवातान् श्रीतसमीरणात् सञ्चारयामि उत अथवा करभ इव वृक्षानुपूर्वः इत्यर्थः, मणिवन्तात् अरुक्निष्ठं करस्य करभो वङ्गित्व्यमरः, ऊहः सक्थि स्याः सा इति विग्रहे “ऊहत्तरपदादीपत्ये” इति ऊहप्रत्यये करभोरुः तत् सम्बोधने करभोरु, पद्मवत् तावती आलोहितौ “उपमानानि सामान्यवचनैः” इति समासः ते चरणी अङ्गे मम उत्सङ्गे निधाय स्थापयित्वा यथासुखं सुखमनतिक्रम्येति अव्ययीभावः, संवाहयामि संमहयामि । With regard to the form करभोरु, the long terminal vowel ऊ is obtained by the addition of ऊङ् । The rule is that in a बहुव्रीहि compound when the last member of the compound is ऊह, and compound is meant ऊङ् is added to the compound word in the feminine gender

Change of voice.—आर्द्रवाताः किं सञ्चार्यन्ते । चरणी संवाह्येते ।

शकुन्तला । माननीयाः भवन्तः गौरवे बहुवचनम् । भवत्कराभ्यां मन्थरस्यर्शेन मे अपराधः भविष्यति । [उत्थाय गन्तुमिच्छति] ।

राजा । अनिवार्यः न परिणतः ; निर्व्याधीवाते इति वातेः निष्ठान्तम् ।

नलिनीदलकल्पितसन्तावरणं कुसुमशयनं उत्सृज्य परिवाधपेल्लवैः अङ्गैः कथं आतपे गमिष्यति ॥ २० ॥

नलिनीदलैः पद्मपत्रैः कल्पितं रचितं सनयोः आवरणं यत्र तत् तादृशः कुसुमशयनं पुष्पशय्यां उत्सृज्य विहाय परिवाधया सन्तापेन पेल्लवानि कृशानि तादृशैः अङ्गैः उपलक्षिता “इत्यभूतलक्षणे तृतीया” कथं आतपे रौद्रे गमिष्यति [वल्गादीनां निवर्तयति] ।

Change of voice.—आतपे कथं गंस्ते ।

शकुन्तला । दुर्भिनीतैरनुसृतं पयान मा गृहाण इत्यर्थः गुरीरनुशामनरीष नाहं तेऽभिलाषं पूरयितुं शक्ये ।

राजा । विदितः धर्मः येन स विदितधर्मा, धर्मादनिच् केवलात् इति बहुव्रीहौ धर्मशब्दात् अन् । In a बहुव्रीहि compound the word धर्म standing as the last member of the compound admits of the augment अन्, provided that the धर्म has not been previously compounded with any other word. गान्धर्वो विवाहः धर्मानुगतः इति यस्य विदितमस्ति इत्यर्थः ।

गान्धर्वेण विवाहेन बह्वः राजर्षिकन्यकाः परिणीताः ताः पितृभिः अभि-
नन्दिताश्च श्रूयन्ते ॥ २१ ॥

गान्धर्वाणां अयं इति गान्धर्वः तेन गान्धर्वेण अन्योन्यरुचिसम्पन्नेन विवाहेन बह्वः अनेकाः राजर्षिकन्यकाः परिणीताः ऊढाः, ताः पितृभिः जनकादिभिः अभिनन्दिताः अनुमताश्च श्रूयन्ते । एषा रीतिः विध्यनुयायिनी इति भावः । गान्धर्वः समयाग्निर्यः इति याज्ञवल्क्यः । अथ सावित्रीदेवयानौशर्मिष्ठाटीनामुपाख्यानं प्रमाणम् । शकुन्तला । अनुमानयिष्यामि ; तयोः समीपं यास्यामि इत्यर्थः ।

राजा । हे सुन्दरि, षट्पदेन नवस्य कुसुमस्य इव, पिपासता मया अपरिचत-
कीमलस्य अस्य ते अधरस्य रसः यावत् सदयं गृह्यते ॥ २२ ॥ अन्वयः

षट्पदानि चरणानि यस्य तेन अक्षरैश्च भ्रमरेण नवस्य सख्यः विकसितस्य कुसुमस्य पुष्पस्य इव, पिपासता तृषितेन सन्नन्तात् पिवतेः शतप्रत्ययः मया न परिचतः न ददः अपरिचतः कीमलस्य तस्य अपरिचतकीमलस्य "अनेकेदेष्टव्यं सुकुमारस्य च तत्र अधरस्य रसः सुधाद्रवः इत्यर्थः यावत् यदा सदयं सानुकम्पं गृह्यते पीयते इत्यर्थः तदा मोक्ष्यामि इति शेषः । [सुखमस्याः समुद्रमयितुमिच्छति वृत्तान्तिमिति भावः] ।

Change of voice.—षट्पदः... इव पिपासन् अहं रसं गृह्णामि ।

नेपथ्यं—चक्रवाकवधुः, आमन्त्रयस्व सहचरं उपस्थिता रजनौ ।

आमन्त्रयस्व—सुधाद्रवः, सायं सम्प्रति वर्तते वियोगकालस्ते समुपस्थितः ; प्रियवन्धोयवाकस्य आम्नस्तुमुच्चितमिति वाक्यार्थः । रजन्यां चक्रवाकौ चक्रवाकेषु वियुक्ता भवति इति प्रसिद्धिः ।

युवयोर्मित्रोऽवस्थानस्य मित्रः कश्चित् सौठमीकम् : सम्प्रभः ; अतः सुभाषणपूर्वं राज्ञः वियुक्तः भवति इति व्याख्यानार्थः । प्रियंवदायाः उक्तिरियम् ।

शकुन्तला । (ससम्भ्रमम्) 'षट्पदैः सख्यभिः अनुरितः, 'अनुर' अन्तर्धानं करोति' इति अन्तरयति । ततः कर्मणि क्तः । आच्छन्नदेहः । उपपूर्वात् लभेः चञ् उपलब्धः लभेय इति लुम् तस्मै ; तादर्थ्यं चतुर्थी ; 'तुमयाञ्चभाववचनादिति वा' ।

[ततः प्रविशति पात्रं शान्पदकपात्रं हस्ते यस्या सा गीतमी सा सख्यौ च] ।

গীতমী। [শকুন্তলাসুখে] জাতি বন্থে ; লঘুঃ শব্দঃ সন্দীভূতঃ ইতি
যাবৎ সন্ধ্যাঃ যিষা তানি ।

শকুন্তলা । বিষয়ঃ পূৰ্ণাবস্থায়াঃ প্রমদঃ সন্ধ্যায় লঘুত্বমিত্যর্থঃ ।

রাজা । উষ্মেণের প্রয়োজন নাই, এই সেবক জন তোমার সমীপে রহিয়াছে ।

শীতল, ক্লান্তিহারক পদ্মপত্রবাক্যন দ্বারা শীতল বায়ু সঞ্চালিত করিব কি ? অথবা
হে করভোরু, কমলের স্তায় আলোহিত তোমার চরণদ্বয় অঙ্গে স্থাপিত করিয়া বাহাতে
অধোৎপত্তি হয় একপ ভাবে মর্দন করিয়া দিব কি ?

শকুন্তলা । মাননীয় ব্যক্তির নিকট আমাকে অপরাধী করিব না [উত্তীর্ণা যাইতে
ইচ্ছা করিলেন] ।

রাজা । সুন্দরী, এখনও বেলা শেষ হয় নাই, তোমার শরীরের এই অবস্থা ।

যথায় পদ্মপত্রের দ্বারা শুনাযরণ কল্পিত হইয়াছে ঐদৃশ পুষ্ণশয্যা ত্যাগপূর্বক
সম্ভাপহেতু কৃশ ও অকুমার এই দেহ লইয়া কিরূপে রৌদ্রে গমন করিবে ?

[বলপূর্বক গমন হইতে নিবৃত্ত করিলেন]

শকুন্তলা । পৌরব, দুঃশীলতা আচরণ করিও না, মদনসম্ভৃতা হইলেও আমার
নিজের উপর প্রভু নাই ।

রাজা । ভীষ, গুরুজনের ভয় করিও না, ভগবান কণ্ঠধ্বাদি অবগত আছেন,
তিনি এ বিষয়ে দোষ গ্রহণ করিবেন না ।

অনেক রাজর্ষিকল্প : গাকর্ষবিধানে পরিণীতা হইয়াছেন, এবং তাঁহাদের পিতৃগণ
ঐহা অনুমোদন করিয়াছেন ইহা শুনিতে পাওয়া যায় ।

শকুন্তলা । আমাকে ছাড়িয়া দাও ; আমি পুনরায় সপীদিগের নিকট যাই ।

রাজা । ভাল,—ছাড়িয়া দিব ।

শকুন্তলা । কখন ?

রাজা । হে সুন্দরি, লম্বর অচিরবিকসিত পুষ্পের মধু বেক্রপে পান করে, সেক্রপে
পিপাসু আমি তোমার অনঙ্গদষ্ট কোমল এই অধরের রস যখন পান করিব ।

[শকুন্তলার মুখ উন্নত করিতে ইচ্ছা করিলেন]

শকুন্তলা । [ফিরাইয়া গেলেন] ।

নেপথ্যে—চক্রবাক্‌বধু, বন্ধুর নিকট বিদায় গ্রহণ কর, রজনী উপস্থিত ।

শকুন্তলা । [ব্যস্ত হইয়া] পৌরব, নিশ্চয় অর্থাৎ গৌতমী আমার শরীরবৃত্তান্ত
জানিবার জন্য এই স্থানেই আসিতেছেন, অতএব শাণাস্তুরালে লুক্কায়িত হও ।

রাজা । ভাল,—[আপনাকে আবৃত্ত করিয়া রহিলেন] ।

[তাহার পর পাত্রহস্তে গৌতমী ও সখীদ্বয় প্রবেশ করিলেন]

সখীদ্বয় । অর্থাৎ গৌতমী, এদিকে আহ্নন, এদিকে আহ্নন ।

গৌতমী । [শকুন্তলার নিকটে গিয়া] বৎসে তোমার গাত্রেয় সম্ভাপ কমিয়াছে
কি ?

শকুন্তলা । কিছু কমিয়াছে ।

King.—Don't be uneasy. This adorer of thee is at hand.

Shall I with cool and smooth lotus-leaf fans raise cooling breezes ? Or, O fair one of thighs like the back of the fore-arm, placing your feet ruddy as budding lotuses on my lap, shall I caress them gently, for your comfort ?

Sakuntala.—No, I will not make myself an offender in respect to those who deserve my respect. [*Rises and wishes to go.*]

King.—Fair maid, the day has not yet drawn to it close ; and the state of your health is such.

How can you leave this flowery bed with its covering of lotus-leaves for your bosom to walk in the sun with your limbs exhausted by pain ? [*Forces her to turn back.*]

Sakuntala.—Check your indecòrum, O you descendant of Puru, though I am afflicted with love (for you), yet I am no mistress of myself.

King.—Ah ! you timid maiden, don't be afraid of your superiors. The chief of the hermits, the reverend Kanwa, who knows well the customs, will find no fault in the matter. And we have heard it said that the daughters of many a royal sage were married (in secret) with mutual consent (of the lovers), and that they were welcomed and blessed by their fathers.

Sakuntala.—Leave me, I will again honour my friends ; (i. e. go to them.)

King.—Well, I will leave you.

Sakuntala.—When ?

King. When my thirsty self will have drunk the nectar of your tender unbitten lower lip like a bee sipping the honey of a fresh blown flower.. [*Wishes to raise her face.*]

Sakuntala.—[*Turns away her face*]

Behind the scences.

Ruddy goose, take leave of your mate ; for night is at hand.

Sakuntala.—[*In a hurry and confusion.*] Descendant of Puru, surely the venerable Gautami is coming here to inquire after my health ; conceal yourself behind the branches.

King.—I will [*Stands concealing himself.*]

[Then enter Gautami with a pot in her hand, and the two companions of Sakuntala.]

The two companions.—This way, venerable Gautami!

Gautami.—[Approaching Sakuntala.] My child, has the pain of thy limbs abated?

Sakuntala.—Yes, there is a change (for the better).

गौतमी । दर्भोदकेन कुशीदकेन, कुशेन चित्तं यत् जलं तेन इत्यर्थः ; नास्ति आवाधा पीडा यस्य तत् निरावाध पीडाग्र्यम् आङ् प्रपूर्वात् वाध धातोः गुरीय इहः इति भावे अः । परिणत परिपूर्वात् नमे. क्तः ; समाप्तिं गतः । अभिपूर्वात् भौवादिकात् उच्चधातो. ल्यप् । लटि उच्चति, लिटि उच्चाचकार &c., लुङि औचौत् ।

शकुन्तला । मनोरथस्य विषयीभूते राजनि दुष्यन्ते सुखेन अनायासेन उपनते अमृतिरिति सति कातरभाव शालीनताज्ञाद्यं न त्यजसि, प्रार्थितमपि लज्जामन्यर सत् राक्षः अभिलाषपूर्वणात् पराङ्मुखमभवः इति तात्पर्यम् इदानीं अनुशयेन पञ्चरात्रेण सह विधटितं विधीयमानस्य ते सन्ताप. न उचित ।

लतानक्षत्रान्तराले स्थित हे सन्तापद्धारक राजन् त्वया सह पुनरपि समागमी मे भविष्यति इति व्यङ्ग्यः अर्थः ।

राजा । [पूर्वस्थानमुपेत्य सनिवासम्] विहन्यते एभिरिति हेले चञ्चलं क विघ्नाः ; विघ्नाः विघ्नान्ते यासु ताः विघ्नवत्यः प्रार्थितस्य अर्थस्य वस्तुनः सिद्धयः । त्रैयसि त्रैलोक्याणि ।-

Cf. "There is many a slip between the cup and the lip" मयाहि पक्षलात्त्या. मुहुः अङ्गुलिसङ्गताधरोष्ठं प्रतिषेधाच्चरविक्रवाभिरामम् अंश-विवर्तिमुखं कथमपि उन्नमितं न चुञ्चितम् ॥ २३ ॥

पञ्चाणि नेवलीमानि सन्ति अनयोः इति पक्षले (सिद्धादिभ्यश्चेति लष्) तथोक्ते अक्षिणी यस्याः सा पक्षलाचौ. बहुव्रीहौ षच् षित्वात् स्त्रियां ङीप्, तस्या मुहुः वारंवारं अङ्गुलिभिः अग्रहसौ संवृतं आच्छादितं अधरस्य ओष्ठस्य इति अधरोष्ठं प्राण्यङ्गत्वात् इन्वैकवङ्गाव ओलीशयोः समासे वा पररूपं वाच्यमिति पररूपमेकादेशः यस्मिन् तत्, चुम्बनकारणात् करिष्यच्छादिभाषणम् अतिविषयः निषेधस्य अकारः विज्ञाप-व्याकुलं अभिरामं मनोहरम्, "मा मा मागद मागलमिति कामाचरोहोपि" इत्यर्थः, अंशे स्तम्भे विवर्तते चुम्बन परिहर्तुं परावृत्तमित्यर्थः यत् तत् अंशविवर्ति, तत् ("प्रकान्तप्रसिद्धानुभूतार्थविषयस्य च्छब्दी यच्छब्दीपादानं नापेक्षते" अथ तु अनुभूतार्थ-विषयः तच्छब्दः).—मुखं आननं कथमपि उन्नमितं चुम्बनार्थं अङ्गुलिजितं कृत्यं न चुञ्चितं उन्नमनचुम्बनान्तराले गौतमीरूपी महान् प्रयूहः समुपस्थित इति वाक्यसमाप्तिः ।

মাঝসারিখীজনম্ অমিত্যর্থকং অসং. প্রাপ্তানরম্ । তদ্বচনম্ নিবন্ধে সমজা
যদা গুরুবেত সম্ভরা যেন তু সালভারিখীযম্ ।

Change of voice — অহং মুখং উন্নতবান্ ন শুশ্বিতবান্ ।

প্রিয়ধা আদৌ পরিস্কৃতঃ উপস্কৃতঃ পশ্যত্ মুক্তঃ ইতি স্মৃতাশুলিতবত্ পূর্বকালি-
ত্যাদিনা সমাসঃ তস্মিন্ অস্মিন্ লতাাকুঞ্জে ক্షণং স্থাस्याমি [সর্ব্বতো বিলোক্য] ।

তত্যাঃ শরীরলুপিতা পুণ্যময়ী ইয়ং শয্যা শিলায়াং (বসন্তে) ; নখৈঃ নলিনীপত্রে
অর্পিতঃ এষ ক্লান্তঃ মন্যথলীলুঃ ইদং হস্তাত্ মটং বিসাম্বরং ইতি আসজ্যমানৈবচঃ
শূন্যাদপি বেতসমৃদ্ধাত্ সহসা নির্গন্তুং ন শক্নোমি ॥ ২৪ ॥

তত্যাঃ । শকুললাভাঃ শরীরেণ অন্তঃকরণে, হৃদয়ে লুপিতা নলিনীপত্রঃ পরিবৃত্তাঃ
শূন্যপ্রাপ্তিভিঃ, যাবত্ পুণ্যময়ী পুণ্যরচিতা ইয়ং শয্যা শয়নং শিলায়াং হৃষদি
বসন্তে ইতি শেখঃ, নখৈঃ করবৃদ্ধৈঃ নলিনীপত্রে পদ্মপত্রে অর্পিতঃ স্বেচ্ছাচারঃ এষ ক্লান্তঃ
শুদ্ধপ্রায়ঃ মন্যথলীলুঃ ভাষাভিব্যঞ্জিকা পবিকা ; হস্তাত্ তত্যাঃ করাত্ মটং
পতিত ইদং, মিত্যর্থকং, অসং. ইতি আসজ্যমানো অসিঃ প্রিয়াসম্বন্ধিभिঃ
আকৃষ্যমাণে হৃদয়ে নথনে यस্য সঃ অহং শূন্যাদপি প্রিয়াস্বীনাৎ—নিষ্কল্যাবস্থানা-
দিতি ভাষাঃ বেতসমৃদ্ধাত্ বাণীরীকুঞ্জাত্ সহসা ঋটিতি নির্গন্তুং ন শক্নোমি ।

Change of voice. — আসজ্যমানৈবচেনে শক্যতে ন ময়া ।

আকাশে—রাজন, —সায়ননে সজনকর্ম্মণি সপ্রহতে, হুতাশনবর্তী বেদিং পরিতঃ
প্রযত্নাঃ ভয়সাদধানাঃ সম্যাপযৌদকপিপাঃ পিপ্রিতাশনানাম্ জায়াঃ বহুধা অরন্তি ॥ ২৫ ॥

সায়ং ভবমিতি সায়ননম্ (সায়মিতি অব্যয়াৎ য্যুল্ তুভাগমশ্চ তনট্ বা)
তস্মিন্ সজনকর্ম্মণি যজ্ঞকর্ম্মণি, সঁপ্রহতে আরম্ভে সতি, হুতাশনাঃ অগ্নয়ঃ বিদ্যন্তে
অস্যা ইতি হুতাশনবর্তী তাং অগ্নিসনাধ্যাং বেদিং পরিতঃ (অস্মিনঃ পরিতঃ সময়ানিকধায়া
প্রতিযোগেঃপি ইতি দ্বিতীয়া) । যজনবেদ্যাঃ সমন্যাত্ প্রযত্নাঃ (প্র + যস্ + ক্ত)
বিচিন্তাঃ, ভয়ং আদধানাঃ সংযজনন্যত্ম সম্যয়াং রজনৌমুখে যৌ পযৌদাঃ মেঘাঃ তদহৎ
কপিপাঃ পিপ্লবী, পিপ্রিতং আমসাসং অগ্ননং যৌ তাং পিপ্রিতাশনানাম্ রাজসানাম্
জায়াঃ, বিজায়সা অরন্তাং রচসাং প্রতিবিম্বানি বহুধা অরন্তি । জায়া সূর্য্যপ্রিয়া
কালিঃ প্রতিবিম্বমাতপ ইত্যমরঃ ।

Change of voice. — প্রযত্নাঃ আদধানাঃ কপিপাঃ জায়াঃ অরন্তি ।

অয়মিতি সম্মুখে বিবলিঃ ।

গৌতমী । এই কুশোদকের দ্বারা তোমার শরীর পীড়াপূর্ণ হইবে [শকুলান্ন
সন্তকে জল ছিটাইয়া দিয়া] বৎসে বেলা শেষ হইয়াছে ; এস পূর্ণকুটীরে ঘাই [শয়ন
করিতে লাগিলেন] ।

শকুললা । [অগত] জনর, যখন মনোরথের বিবর সেই নরপতিকে অনায়াসে

পাইলে তখন লজ্জার কাতরতা পরিত্যাগ করিলে না, এক্ষণে পশ্চাত্তাপের সহিত তাহা হইতে বিযুক্ত হইয়া কেন সমুপ্ত হইতেছ ? [দুই এক পদ গমন করিয়া প্রকাশ্যে] হে, সমুপহারক লতাকুঞ্জ এক্ষণে বিদায় গ্রহণ করিতেছি, আবার তোমাকে উপভোগ করিব ।

[অনন্থা প্রভৃতির সহিত দুঃখে নিজ্জান্ত হইলেন]

রাজা । [পূর্বস্থানে গমন করিয়া নিখাসত্যাগপূর্বক] অভীষ্ট বস্তুর সিদ্ধিতে কতই বিব্র । আমি অঙ্গুলিঘারা আবৃতোষ্ঠ, “না না” এইরূপ নিবেদ্যাকর উচ্চারণ করিয়া ব্যাকুলতাশাপ্ত ও মনোহর, স্বকদেপে পরাযস্টিত, পদ্মলাক্ষীর সেই আনন কোনরূপে উত্তোলন করিয়াছিলাম কিন্তু চুম্বন করি নাই ।

এক্ষণে কোথায় যাই ! অথবা প্রিয়াকর্তৃক পরিভুক্ত ও ত্যক্ত এই লতাকুঞ্জেই সুহৃৎকাল অবতান করি—[সকলদিকে অবলোকন করিয়া] ।

তাহার শরীরসংস্পর্শে রানিপ্রাপ্ত পুষ্পনির্গিত এই শয্যা শিলাতলে রহিয়াছে, নখের দ্বারা পদ্মপরে লিখিত এই মদনলেখ শুকপ্রাণ হইয়া পড়িয়া রহিয়াছে । তাহার হৃৎপ্রস্ট এই মৃণালবলয় পতিত আছে, এইরূপে আকৃষ্টচক্ষুঃ হইয়া আমি প্রিয়াহীন এই নৈতসকুঞ্জ হইতে সহসা নির্গত হইতে পারিতেছি না ।

আকাশে—রাজন—সন্ধ্যাকালের যজ্ঞ আরম্ভ হইলে হতাশনসনাথ এই বজনবেদীর চতুর্দিকে বিক্ষিপ্ত, ভয়োৎপাদক, সন্ধ্যামেঘসমূহের দ্বারা গিজলবর্ণ পিশিতাশন রাক্ষসগণের দ্বারা নানারূপে বিচরণ করিতেছে ।

রাজা । এই আমি আসিলাম [নিজ্জান্ত]

তৃতীয় অঙ্ক সমাপ্ত ।

Gautami.—Your body will be free from all ailments by this water (thrown on you by the) kusagrass [*Sprinkles Sakuntala on the head*]. My child the day is drawing to its close : come, let us go to the cottage. [*They all go away*].

Sakuntala.—[*Aside*]. My heart, when the object of your desire came easily within (your reach), you could not shake off your shyness. Now you have been separated with remorse, why is this anguish ? [*Walking a few steps and stopping, aloud*]. Bower of creepers, the soother of my anguish, I take leave of you now ; I shall come to you again for enjoyment. [*Exit with others in sorrow*.]

King.—[*Returning to his former seat, with a sigh*].

Alas ! the accomplishment of our desires is beset with obstacles and difficulties.

The face of that maiden of beautiful eyelashes, the lips wherein she covered again and again by her fingers, which was turned away on one shoulder, and which looked exquisitely beautiful though a little flurried when uttering the words of refusal, that face I raised but did not kiss.

Where shall I go now ? I will stay for a moment in this arbour of creepers which was used and now left by my beloved one. [*Looking on all sides*].

Here on this slap of stone is her bed of flower crushed and withered by her (burning) frame. Here is the faded love-letter written on the lotus-leaf with her nail. And here is the bracelet of lotus-stalk fallen from her arms.—My eyes being rivetted on these objects, I cannot quickly quit this bower of cane, though it is dreary and lonely, (being left by my love).

A voice in the air.

O king, just as our evening sacrificial rites have begun, the shadows of demons reddish and brown as evening clouds, spreading all around the altar with its sacred fire, and giving rise, in many ways, to our fear, are moving about.

King.—I am coming, I am coming. [*Exit*]

End of the third Act.

चतुर्थोऽङ्कः ।

विष्कम्भकः ।

[कुसुमस्य अवचयं उच्यते अभिनयन्त्यौ सख्यौ प्रविशतः अवपूर्व्यात् चिन्तितः भवि एरजिति च । ननु “हस्तादाने चेरस्तेये” इति कथं घञ् न भवति इति चेत् तत्रेदं वक्तव्यं “हस्तादाने इत्यनेन प्रत्यासत्तिरादौषस्य लक्ष्यते ; पुष्पप्रचायः । हस्तादाने इति किम् वृक्षाद्यस्थानां फलानां यष्ट्या प्रचयं करोति ।” इति भट्टोजिदीक्षितः काशिका च । अत्र कुसुमानां वृक्षशिखरस्थितत्वात् प्रत्यासत्त्यभावात् न घञ् । एतेन अवतरावचायशब्दयोः वृक्षदीर्घव्यत्यासी वाचनानामिति वामनीशं मत्तुक्तम् ।

अनन्या । विधिना विधानेन ; नानं धर्मः येषां ते नम्यन्ताः पृथीदरादिस्त्वात्

साधु पदमिदं तेषां अयं इति अण् । निर्वृत्तं सम्पन्नं कल्याणं विवाहमङ्गलं यस्याः सा । अनु रूपः योग्यः भर्ता तं गच्छति इति गमेः ञिनिः । निर्वृत्तं सुखितं आह्लादितमिति यावत् ।

अनसूया । इष्टिः यज्ञेः क्तः, यागः । अन्तःपुरस्थिताभिः पत्नीभिः समागतः मिलितः । इतीगतम् तपोवने व्रतम्, शकुन्तलासम्बन्धिनमित्यर्थः ।

प्रियंवदा । आकृतौनां विशेषाः इति आकृतिविशेषाः विशिष्टाः आकृतयः इत्यर्थः कृदभिहितभावी द्रव्यवत् प्रकाशते इति । गुणस्य शीलस्य विरोधिनिः इति गुणविरोधिनिः गुणहीनाः दुर्वृत्ताः इत्यर्थः ।

अनुरूपोक्तिः—“यदाकृतिसत्त्व गुणा वसन्ति” “यदुच्यते पार्वति पापव्रतये न रूपमित्यव्यभिचारि तद्वचः ॥”

प्रतिपत्स्यते करिष्यति इत्यर्थः ।

अनसूया । प्रतिपादनीया देया । प्रथमः मुख्यः सङ्कल्पः कन्यायाः पितुः इच्छा । दैवं दिष्टं भागधेयमित्यमरः । कृतार्थः सफलकामः । न प्रयासः इति अप्रयासः तेन आयासं विनैव । प्रपूर्वात् यस्य ते चञ् प्रयासः ।

प्रियंवदा । [पुण्यस्य भाजनं पातं विलोक्य] बलिकर्मणः पूजायाः पर्याप्तानि प्रभूतानि निर्व्याहयोग्यानीत्यर्थः ।

अनसूया । सुभगायाः भावः इति सौभाग्यं “हृदभगसिन्धुन्ते पूर्वपदस्य च” इत्युभयपदद्वयः सौभाग्यस्य देवता अधिष्ठात्री देवी ।

यानि खलु कुसुमान्ववचितानि तानि न पर्याप्तानि ; इतीदमधिकानि चेतव्यानीति आशयः ।

नेपथ्ये—अयमहं भीः कीदृशं वर्तते अतिथिरहमुपस्थितः इत्यर्थः ।

अनसूया । ण्यन्तात्विदेः भावे क्तः नपुंसके भावे उपसंख्यानम् इति षष्ठी पञ्चे त्तीया ।

प्रियंवदा । शकुन्तला पर्णशालायां वर्तते सा एव अतिथेः सत्कारं विधास्यति । पुनः किन्तु हृदयेन असन्नहिता, अनन्यचिन्ता दुष्कृतमेव चिन्तयति इत्यर्थः ।

अनसूया । एतावद्भिः अवचेतुमिष्टैः इत्यर्थः पुनैः अलं प्रयोजनं नास्ति । यत् खलु अनिष्टादिकं अवश्यम्भावि तस्य सूचकमौन्नत्यं प्रागेव किमप्यनुभूयते अतः अनसूया उद्वेगवित्ता उद्वेगमेव गन्तुमीहते । [प्रस्थिते]

नेपथ्ये—आः इति क्रीडे अव्ययम् अतिथिं परिभवति अवलानाति या सा अतिथिपरिभाविणी तत् सम्बोधने, सकर्मकात् परिभवतेः कर्तरि णिनिः ।

अनन्यमानसा यं विचिन्तयन्ती उपस्थितं तपोधनं मां न वेत्ति ; स बोधितः सन् अपि प्रमत्तः प्रथमं कृतां कथां इव त्वां न अरिष्यति ॥ १५॥

नास्ति अन्यस्मिन् विषये मानसं यस्याः तथोक्ता सा अनन्यचिन्ता यं दुष्कृतं विचि-
न्तयन्ती भावयन्ती उपस्थितं समागतं तपः एव धनं यस्य तं तपोधनं तपस्विनः सत्-
काराहंमिति भावः मां न वेत्सि जानासि, गणयसि इति यावत्, न सत्करीषि
इत्यर्थः स ते भर्ता बोधितः स्मरितः सन्नपि, प्रसन्नः उन्मत्तः प्रथमं पूर्वं कृतां
उच्चारितां कथामिव त्वां न स्मरिष्यति । उपसालङ्कारः ।

Change of voice.—अनन्यमानसया विचिन्तयन्त्या उपस्थित. तपोधन. अहं
न विद्ये । तेन वाधितेनापि प्रसन्नेन... कृता कथा इव त्वं न स्मरिष्यसे । (स्मरिष्यसे वा) ॥१॥

प्रियंवदा । अप्रिय मनिष्टः । शून्यं वाञ्छाव्यापारात् निवृत्तं हृदयं यस्याः सा ।
शता अस्यै अभिशापं दत्त्वा । वेगस्य रयस्य बलेन अतिरेकेण उत्फुल्लिता उड्डता तथा
दुर्व्याख्या, वारयितुमशक्या (वारयतेः खलुस्त्रियां टाप्) गत्या प्रतिगतः । क्रुद्धोहि
उड्डतगतिर्भवति उत्पूर्व्यात् फुल्लविकसने इति धातोः अच् ततः स्त्रियां टाप् ।
हृतवहः वक्रिः वहेरच् ; हुतस्य वहः इति हुतवहः तस्मात् अन्यारादिवर्त्त इति
पञ्चमी । दृष्टान्तालङ्कारः ।

अनसूया । अर्घ्यं पूजार्थं द्रव्यं, उदकं पाद्यञ्च तयोः समाहारः इति
अर्घ्योदकं । “चार्यं हन्तः” समाहारः खलु अस्वार्थान्तरम् ।

अनसूया । अन्धो इति खेदसूचकमव्ययम् आवेगेन खलितया तथा [पुण्याणां
भूमिपतितानां उच्चैर्भवं उत्तोलनं रूपयति अत्र हस्तादानेऽपि तथा स्नेहभावेऽपि न
घञ् तथाच वार्त्तिकम् “उच्चयस्य प्रतिषेधो वक्तव्यः”] ।

प्रियंवदा । प्रकृत्या स्वभावेन वक्र. कुटिलः अनुनयं न मृज्जाति । पुराणकृत्
दुर्व्यासीमुखेन तच्चरित्रं वर्णयति ।

“ज्वलज्जटाकलापस्य भुकुटीकुटिलं मुखं ।

निरीक्ष्य क स्त्रिभुवने मम यो न गतोभयम् ॥

नाहं कृपालुहृदयो न च मां भजतेऽहमा ।

अचान्तिसारसर्व्वस्वं दुर्व्याससमवेहि माम् ॥

नाहं अस्मिन्ने वहुना किमुक्तेन शतकृती ।

विडम्बनामिमां भूयः करोष्यनुनयात्मिकाम् ॥”

अनुक्रीशः दया तेन सह वर्त्तमानः सानुक्रीशः सदयः ।

अनसूया । कोपने तस्मिन् ईषदपि क्रीडोपशमः भूयानित्यर्थः ।

प्रियंवदा । अयमपराधः न ज्ञानपूर्व्वः नापि असकृदाचरितः अतः सीदव्यः ।
न विज्ञातः तपसः प्रभावो येन तस्य । इच्छति इति वर्त्तमानसामीप्ये (भूते) खट्
वर्त्तमानसामीप्ये वर्त्तमानवशात् ।

অনসূয়া । ততঃ ততঃ । প্রসাদনস্য কিং ফলং ব্রতমিতি জ্ঞাতুং মনসঃ পরীক্ষাং
যীতযিতুং হিহিক্তিঃ ।

প্রিয়ংবদা । অভিজ্ঞায়তে অনেন ইতি অভিজ্ঞানং আরকং আভরঞ্চ অলঙ্কারঞ্চ তস্য
দর্শনেन শাপঃ अभिसम्प्रातः निवृत्तो भविष्यति । শাপনির্মুক্তির্ভবিষ্যতি । অন্তর্হিতঃ
অদর্শনং গতঃ । অকর্ম্মকলাত্ অন্তর্ পূর্বাং দধাতে কর্শরি ক্তঃ ।

অনসূয়া । প্রস্থিতেন প্রস্থাতুমুযুক্তেন আরম্ভে ক্তঃ । পিতৃভ্রম্ অপিপূর্বাৎ নজ্ঞতে:
ক্তঃ অপেরকারস্য পাচিকঃ লোপঃ “বট্টিভাগুরিরক্লীপমবাপ্যীরুপসর্গযৌঃ ।” স্বাধীনঃ
স্বতন্ত্রঃ উপাযঃ রাজ্যঃ স্বত্বপস্থাখনস্য যস্যঃ সা স্বাধীনোপায়া । স্বস্যামধি ইতি
শ্রৌষ্টাদিগণে অধিশব্দস্য পাঠাত্ সতমীশ্রৌষ্টাদিভিরিতি সতমী সমাসঃ । ব্রতীমাত্র
সর্ব্বনামঃ ইতি পুস্তকভাবঃ অধ্যুসারপদাच्चेति खः স্বার্থিকঃ ততঃ স্বাধীনঃ নিষ্পন্নঃ ।

প্রিয়ংবদা । বামে সন্ধ্যে হস্তু উপহিতং ত্যক্তং বদনং যযা সা ; আলিখিতা চিত্র-
লিখিতা । আত্মানমপি ন বিभावयति আত্মদেহব্যাপারমপি ন জানাতি ; কিং
পুনঃ আগন্তুকং অতিথিম্ আঙ্ পূর্বাৎ গমে: तुम् प्रत्ययः স্বার্থে কন্ ।

অনসূয়া । প্রকৃত্যা স্বভাবেন পেলবা কীমলা প্রিয়সখী শকুন্তলা এতং ব্রতান্নং
ন শ্রাবয়িতব্যা ।

প্রিয়ংবদা । উশ্ণেণ উদকেন কীমলায়া: नवमल्लिकायाः सेचनमिव अस्य व्रतान्तस्य
श्रावणं निर्गम्यदৌ: शकुन्तलाया अत्याहितकरमित्यर्थः । বৈধর্ম্ম্যেণ দৃষ্টান্তালংকারঃ ।

[তাহার পর পুষ্পোচ্চয়ন করিতেছে একুপ সখীদ্বয়ের প্রবেশ]

অনসূয়া । প্রিয়ংবদে যদিও গাঙ্কর্কবিধানামুসারে বিবাহমঞ্জল সম্পাদিত হও যার
শকুন্তলা যোগাধারী প্রাপ্ত হইয়াছেন, এই নিমিত্ত আমার হৃদয় স্থপী হইয়াছে, তথাপি
উহা চিন্তার বিষয় ।

প্রিয়ংবদা । কি ?

অনসূয়া । স্বধিগণ যজ্ঞ সমাপ্ত করিয়া অদ্য সেই রাজর্ষিকে বিদায় দিয়াছেন; তিনি
অন্তঃপুরস্ত্রীবর্গের সহিত মিলিত হইয়া এ স্থানের বৃত্তান্ত শ্রবণ করিবেন কি না ।

প্রিয়ংবদা । বিস্মৃত হও । সেক্ষপ নিশিষ্টাকৃতি গুণবিরোধিনী হয় না । পিতা এই
বৃত্তান্ত শুনিয়া জানি না কি করিবেন ।

অনসূয়া । আমি যেক্ষপ দেখিতেছি, তাহাতে তাহার অনুমত হইবে ।

প্রিয়ংবদা । কিরূপে ?

অনসূয়া । গুণবান্ পাঞ্জে কষ্টা দান করিতে হইবে ইহা প্রধান সম্বন্ধ । যদি
ঐদব তাহা সম্পাদন করে তাহা হইলে বিনাক্রেশে গুরুজন সফলমনোরথ হইলেন ।

প্রিয়ংবদা । [পুষ্পপাঞ্জের (সাজির) দিকে দৃষ্টিপাত করিয়া] সখি, পূজার উপযুক্ত-
পার্থ্যাপ্ত কুহুমচয়ন হইয়াছে ।

অনসূয়া । শকুন্তলার দৌত্যগ্যদেবতাকে অর্চনা করিতে হইবে ।

প্রিয়ংবদা। উপযুক্ত বটে [সেই কার্য—পুষ্পচয়ন—আরম্ভ করিল]।

নেপথ্যে—কে আছ আমি উপস্থিত হইয়াছি।

অনসূয়া। [শুনিয়া] সখি, অতিথির বাক্যের শ্রাব্য শুনিতৈছি।

প্রিয়ংবদা। শকুন্তলা ত পর্ণশালায় আছে। [আশ্বগত] অন্য কিন্তু তাহার হৃদয় এখানে নাই।

অনসূয়া। যাহা হউক, আর অধিক পুষ্পে প্রয়োজন নাই।

[দুইজনে প্রস্থান করিল]

নেপথ্যে—আঃ দুষ্টে, অতিথির অবমাননাকারিণি, তুমি অনন্তচিত্তে যাহার চিন্তায় নিমগ্ন হইয়া এখানে উপস্থিত তপস্বী আমাকে অবজ্ঞা করিলে সেই ব্যক্তি স্মরণ করাইয়া দিলেও, উন্নত ব্যক্তি প্রথমে উচ্চারিত কথা যেমন মনে করিতে পারে না সেইরূপ তোমাকে স্মরণ করিবে না।

প্রিয়ংবদা। হা ধিক্ কি অনিষ্ট ঘটিল, কোন পূজার্ম শক্তির নিকট শূন্যহৃদয় শকুন্তলা অপরাধ করিল [পুনর্ব্বার বিলোকন করিয়া] যে সে কোন ব্যক্তি নয়। ইনি হৃৎকোপ মহর্ষি হুর্বাশা ; এরূপ শাপ দিয়া অতিবেগে উদ্ধতগতিতে প্রতিনিবৃত্ত হইতেছেন ; অগ্নি ভিন্ন অস্ত্র কে দক্ষ করিতে পারে ?

অনসূয়া। যাও তাহার চরণে পতিত হইয়া ফিরাইয়া আন, আমিও অর্ঘ্য, উদক ইত্যাদির আহরণ করি।

প্রিয়ংবদা। তাহাই করি। [নিষ্ক্রান্ত হইল]।

অনসূয়া। [এক পা গমন করিয়া পরে আঘাত লাগায় (উচ্ছৃংখলিত)] ওমা বেগে গমনহেতু চরণে আঘাত লাগায় আমার হস্ত হইতে পুষ্পপাত্র পতিত হইয়াছে। পতিত ফুলগুলি তুলিতে আরম্ভ করিল।

প্রিয়ংবদা। [প্রবেশ করিয়া] সখি, তিনি শতাবতঃ কুটিল, কাহার অনুন্নয় গ্রহণ করেন ? কিন্তু কিছু সদয় করিয়াছি।

অনসূয়া। [ঈষৎ হাস্যের সহিত] তাহার নিকট এই যথেষ্ট, বল।

প্রিয়ংবদা। যখন নিবৃত্ত হইতে ইচ্ছা করিলেন না তখন আমি নিবেদন করিলাম : ভগবন, এই প্রথম অপরাধ বিবেচনা করিয়া, তপঃপ্রভাবের বিষয় অবগত নয় এরূপ কল্পাজনের এক অপরাধ আপনাকে ক্ষমা করিতে হইবে।

অনসূয়া। তার পর, তার পর।

প্রিয়ংবদা। তারপর “আমার বাক্য অশ্রুত হইবে না, কিন্তু অভিজ্ঞানস্বরূপ কোন অলঙ্কার দেখাইলে শাপনিবৃত্তি হইবে” এইরূপ বলিয়া স্বয়ং অন্তর্হিত হইলেন।

অনসূয়া। এক্ষণে আশ্বস্ত হইতে পারা যায়। সেই রাজর্ষি যাউবার সময় এই আমার স্মরণচিহ্ন বলিয়া ঘনামাঙ্কিত অঙ্গুরীয় স্বয়ং পরাইয়া দিয়াছেন ; সেই অঙ্গুরীয় দ্বারা স্মৃতি উৎপাদনের উপায় শকুন্তলার স্বায়ত্ত্ব হইবে।

প্রিয়ংবদা। সখি, এস দেবকার্য্য সম্পাদন করিগে [গমন করিতে লাগিল]।

প্রিয়ংবদা। [অবলোকন করিয়া] অনসূয়ে, দেখ বসি হস্তে বপোল : বিজ্ঞস্ত

করিয়া চিত্রোপ্তিরেস্ত্রায় প্রিয়সখী স্বামিচিন্তায় এত নিমগ্ন যে আপনার দিকে তাহার দৃষ্টি নাই ; অতিথির কথা ত দূরে ।

অনসূয়া । প্রিয়ংবদা, এই বৃন্তান্ত আমাদের দুই জনের মুখে থাক্, স্বভাবতঃ কোমলা প্রিয়সখী শকুন্তলাকে রক্ষা করিতে হইবে ।

প্রিয়ংবদা । কোন্ ব্যক্তি উষ উদকের দ্বারা নবমালিকাকে সিন্ধু করে ?

উভয়ে [নিঃশব্দ] ।

PRELUDE TO ACT IV.

Enter the two Companions of Sakuntala in the act of plucking (gathering) flowers.

Anasuya.—Priyambada, though my heart is satisfied that Sakuntala has got a worthy husband, her marriage being performed according to the form known as *Gandharva* that (which obtains among the Gandharvas), yet this much is to be thought about.

Priyambada.—What ?

Anasuya.—The hermits having finished their sacrifice have dismissed today that saint of a king, who returning to the city and being in the company of the ladies of the harem may or may not remember all that has taken place here.

Priyambada.—Don't be anxious on that score ; (literally, have confidence.) Such noble forms are not without good qualities. But I do not know what father Kanwa will do when he hears this matter.

Anasuya.—As it appears to me, (I am of opinion) that it will be approved by him.

Priyambada.—How so ?

Anasuya.—That a daughter is to be given away in marriage to a person having noble qualities is the first thought (of parents). If it is accomplished by chance, parents got their heart's wish satisfied without any trouble to themselves.

Priyambada.—[*Looking at the flower-basket.*] Dear friend, we have gathered flowers enough for worshipping the gods.

Anasuya.—But we have to worship the deity presiding over the good fortune of Sakuntala.

Priyambada.—Quite proper. [*Both do the same act.*]

Behind the Scenes.

Ho ! there ! I am here.

Anasuya.—[*Listening*]. This (sounds) like the announcing of a guest.

Priyambada.—Sakuntala is present in the cottage. [*As 'de*]. But in mind she is not present to-day.

Anasuya.—Well ! no need of more flowers. [*They go away*].

Behind the Scenes.

You slight a guest ? He, of whom you think deeply with undivided attention and do not know me standing here whose riches is penance, shall not, though reminded, remember you just as a mad man does not the word he uttered before.

Priyambada.—Alas ! Alas ! A calamity has taken place. Sakuntala, absent-minded as she is, has offended some one deserving of respect. [*Looking again*]. No ordinary man, he is the great sage Durvasa who is easily provoked. Having cursed her in the afore-said manner, he goes back with hasty and haughty strides which none can turn back. What else than fire can have the potency of consuming ?

Anasuya.—Go and, falling at his feet, bring him back, while I will make ready water and other articles for his worship.

Priyambada.—I will (do what you say). [*Exit*]

Anasuya.—[*Walking a few steps and stumbling*]. Alas ! My flower-basket has fallen from my hand owing to my foot slipping on account of hurry. [*Gathers the fallen flowers*].

Priyambada.—[*Entering*]. Friend, to whose entreaties will he, crooked by nature, listen ? But he has been moved a little to compassion.

Anasuya.—[*Smiling*]. This little is much for him. Go on.

Priyambada.—When he refused to come back, I entreated him that seeing that this was first, he would be pleased to pardon this offence of Sakuntala who was but a daughter to him and was ignorant of the power of penance.

Anasuya.—What next ?

Priyambada.—“My words will not be otherwise, but this curse

shall cease at the sight of some ornament of recognition," uttering these words he vanished.

Anasuya.—Now we can breathe freely, (console ourselves). That saint of a king, while he was about to depart, did himself fasten (on Sakuntala's finger) a ring with his name engraved on it, as a souvenir. In it she will have the means (of raking the king's memory up) in her power.

Priyambada.—Come, friend, let us do our duties to the gods, [Both walk on].

Priyambada.—[Looking]. See *Anasuya*, our dear friend *Sakuntala* resting her face on her left hand, and motionless as a picture, absorbed in the thought of her husband, pays no attention to herself, what to speak of a guest?

Anasuya.—Let this matter, *Priyambada*, do not pass our lips. Our dear friend, delicate by nature, must be spared (this affair).

Priyambada.—Who ever thinks of pouring hot water on the jasmine?

• *Both.*—[Exeunt]. Prelude.

[ततः प्रविशति आदौ सुतः पञ्चादुत्थितः पूर्वकालित्यादिना समासः शिष्यः अन्तेवासौ—शास्त्रोः कथम् ।]

शिष्यः । वेलायाः समयस्य उपलक्षणार्थं ज्ञानार्थं (अर्थेन सह निवसमासः विशेष्यलिङ्गता यद्वा वेलायाः उपलक्षणमेव अर्थः प्रयोजनं यस्मिन् कर्मणि तत् यथा तथा इति विग्रहः) कियदवशिष्टं रजम्बा इति परिज्ञातुमित्यर्थः, प्रवासात् सोमतीर्थादित्यर्थः उपाह्वनेन प्रत्यागतेन कक्षेन आश्रयोऽस्ति । प्रकाशं कुटीरात् वह्निरित्यर्थः निर्गतः सन् समयं निरूपयामि [परिक्रम्यावलीक्य च] हन्त इति हर्षे, अथ्यमिदम्, प्रभातमिति नपुंसके भावे क्तः ।

तथाहि एकतः ओषधीनां पतिः अस्मिन्निखरं याति ; अरुणपुरःसरः अर्कः एकतः आविष्कृतः । तेजोव्यस्य युगपत् व्यसनीदयाभ्यां लोक आत्मदशानरेषु नियम्यते इव ॥२॥

एकतः एकस्यां दिशि पश्चिमे दिग्विभागे ओषधीनां पतिः चन्द्रः अस्मत् अस्माच्चक्ष्य इति लाक्षणिकः अर्थः, निखरं शृङ्गम् अस्माच्चक्षुषां याति अवलम्बते ; चन्द्रीऽस्ममयते इति सरलार्थः । एकतः अपरस्यां दिशि प्राचीभागे, पुरः अग्रे सरति इति-पुरःसरः सरतेः टः ; अरुणः अनूरुः पुरःसरः अवगामी यस्य सः अरुणपुरःसरः

অর্কঃ সূর্যঃ আবিষ্কৃতঃ আবির্ভূতঃ উদিতঃ ইত্যর্থঃ । আবিষ্করীতে: কর্তরি ক্ত: অকর্ম্মকত্বাৎ ; অকর্ম্মকত্বাৎ, ধাতীরর্থান্তরে ত্ত্বিবশাদিত্যনুসংঘেয়ম্ । তথাচ—
 “ধাতীরর্থান্তরে ত্ত্বিবশাদিত্যনুসংঘেয়ম্ প্রসিদ্ধৈরবিবচ্যাত: কর্ম্মণীঃকর্ম্মিকা ক্রিয়া ।”
 যদা আবিষ্কৃতঃ আবিষ্কর্তৃ প্রকাশয়িতুং আত্মানমিতিশেষ: আরব্য: ; ইতি আবিষ্ক-
 রীতে: “আদিকর্ম্মণি ক্ত: কর্তরি চ” ইতি কর্তরি ক্ত: । एवं তেজসী: ইয়ম্ ইতি
 তেজীহয়ম্ তস্য তেজীভূয়সী: পদার্থযৌ: যুগপৎ সমং একবৈব ব্যসুনুচ্ছ ব্ৰহ্মপ্রশ্ন তাভ্যাং
 ব্যসনীদযাভ্যাং বিরীভূবক্ষ্মিণ: স্যস্নেহ: আবির্ভবৈষণ লোক: অন্যা: দশা: ইতি
 দশান্তরাণি, ময়ূরব্যংসকাদয়শ্চেতি নিপাতনাত্ সপ্তমীস:, বিমিশ্রা: অবস্থা: ইত্যর্থ:
 আত্মন: দশান্তরেণ অক্স্যান্তরেণ “দশা বর্চাববস্থায়ামিত্যমর:” আপত্তিষু সতসু
 ইতি শেষ: নিয়ম্যতে ইব । বিপত্সম্যদ্রুপা: অবস্থাভেদা: নিত্যং ন তিষ্ঠন্তি ইত্যুপদেশ-
 দানেন স্বস্তাবস্থাসু নিয়ন্ত্রণে ইব । উত্প্রচালঙ্কার: ।

Change of voice—পত্যা অস্তশিখরং যায়তে ।...পূর:সরেণ অর্কেষ আবি-
 ষ্কৃতেন ভূয়তে আবিষ্কৃতং বা । ব্যসনীদযৌ নিয়চ্ছত: লোকম্ ।

অপিচ—সা এব কুমুদিনী শশিনী অন্তর্হিতৈ সন্মারণীয়শীমা মে দৃষ্টং ন
 নন্দয়তি ; অবলাজনস্য ইষ্টপ্রবাসজনিতানি দু:খানি নুনমতিমাবসদু:সহানি ॥ ২৥

শশিতি সমুপীর্দে যা নেবনির্ব্বাণং বিতরতি সা এব কুমুদিনী শশিনি চন্দ্রে
 অন্তর্হিতৈ অস্তমিতে সতি সন্মারণীয়া স্মরণস্য বিষয়ীভূতা নতু প্রত্যক্ষা বিলুপ্তা ইতি
 তাৎপর্যম্, শীমা ক্রান্তি: যस्या: সা সন্মারণীয়াশীমা বিচ্ছায়া সতী মে সম দৃষ্টং
 নয়নং ন নন্দয়তি ন প্রীণয়তি ; কুত এতদতি শঙ্কায়াং হেতুসুত্প্রবর্ত্তে—অবলিতি
 —অবলাজনস্য ইষ্ট: অমিত: বল্লভ: ইতি যাবৎ তস্য প্রবাসেন বিদেশগমনেন
 বিরহেণ ইত্যর্থ: জনিতানি উত্পাদিতানি দু:খানি নুনং নিশ্চিতমেব অতিমাতং
 সদু:সহানি অতিদু:খিনৈব সৌদু:শক্যানি । দুঃখবিরহেণ দীনা শুকুনলা শীঘ্রতঃ
 মম ইতিবস্তুধ্বনি: ।

অবলাজনস্য ইতি ষষ্ঠী সম্বন্ধে দু:খানি ইত্যনেন সম্বন্ধ: । ন স্থলার্থানামিতি
 নির্ধাত্বাৎ ন ক্রদয়োগলচ্চনা কর্তরি ষষ্ঠী । ত্ত্বং বসন্ততিলকং সল্লচ্চয়ম্—জ্ঞেয়ং
 বসন্ততিলকং তমজা জগৌগ: । অত্র শ্লোকী কার্যেণ কারণসমর্থনরূপ: অর্ধান্তর-
 ন্ব্যাস ; সমীত্প্রচলয়া সঙ্কীর্ণ্যতে ।

Change of voice.—তথা কুমুদিন্যা...শীময়া দৃষ্ট: ন নন্দ্যতে দু:খৈ: ...
 সদু:সহৈ: ভূয়তে ।

[তাহার পর নিয়োজিত শিষ্য প্রবেশ করিলেন] ।

শিষ্য । অসম হইতে অতিনিবৃত্ত ভগবান ঃকণ, ঃসমগ্নিকরণ করিবার জন্ত
 আশীর্ক আদেশ করিয়াছেন । বাহিরে নির্গত হইয়া দেখি রাজনীর কত অবশিষ্ট

আছে। [দুই এক পদ গমন করিয়া এবং নিরীকণ করিয়া] আঃ প্রভাত হইয়াছে । একদিকে ওষধিপতি চন্দ্র অন্তশিখরে গমন করিতেছেন, অন্তরিকে সূর্য্য অরুণকে অগ্রে করিয়া আবির্ভূত হইতেছেন। এইরূপে এক সময়ে তেজোময় পদার্থদ্বয়ের উদয়াস্তময়ের দ্বারা লোক স্ব স্ব অবস্থান্তরে নিয়ন্ত্রিত হইতেছে।

এবং,—শশী অন্তমিত হওয়াতে সেই কুমুদিনী বিলুপ্তশোভা হইয়া আমার নেত্র-প্রীতি উৎপাদন করিতেছেন না। বল্লভজনের প্রবাসনিমিত্ত অবলাগণের দুঃখ নিশ্চয়ই অত্যন্ত দুঃসহ।

[Enter a disciple arisen from sleep].

Disc'ple.—The venerable Kanwa, descendant of Kasyapa, re, turning from his sojourn, has ordered me to ascertain the time. Going out into the open air, I shall see how much of night does still remain. [Walking and looking about]. Oh ! it is (already) day-break.

In one quarter (of the sky), the lord of the herbs, (the Moon), goes to the summit of the setting mountain while in another (viz the eastern) the sun, with Aruna (literally, the red coloured) as his usher, rises. In this way by the rise and setting of the two luminaries at the same time, man is reconciled, as it were, to the vicissitudes of his own fortune.

And also—the moon having vanished, the same waterlily with its beauty (no more to be seen but) to be recalled before the mind, pleases my eyes no more. Surely do women's sorrows brought on by the absence of their lovers become endurable with great difficulty.

[पञ्चाः यवनिकायाः क्षेपः इति पटीक्षेपः स न भवति इति अपटीक्षेपः

तेन ; पटीक्षेपं विनैव इत्यर्थः पटीक्षेपो न कर्तव्यः चार्त्तराजप्रवेशने”

इत्युक्ते । अन्येतु व्याचक्षते अपठ्याः तिरस्कরিण्याः यवनिकायाः

इति यावत् क्षেপেণ উচ্চলনেन প্রবিশ্য]

অনুযা। বিষয়েভ্যঃ ইন্দ্রিয়গোষ্ঠেভ্যঃ বস্তুভ্যঃ পরাঙ্মুখঃ নিবৃত্তঃ তস্য ;—
কামান্ বিছাদ্য অরুণে নিবসতঃ অবিজ্ঞাতলীকাচারস্য ইত্যর্থঃ । বিদিতমিতি
“মতিবুদ্ধিপূজার্থেভ্যশ্চ” ইতি বর্त्তমানে ক্তঃ “ক্সস্য চ বর্त्তমানে” ইতি “জনস্য”
ইত্যত্র কর্তরি ষষ্ঠী । শকুন্তলাং প্রতি রাজ্যঃ ব্যবহারঃ সম্যক্ নেতি অবিদিত-
লীকরীত্যাপি ময়া জ্ঞায়তে ইত্যর্থঃ ।

শিষ্য। স্বীমস্য প্রাতরনুষ্ঠেতস্য বেলাং কালং কণ্ঠায় নিবেদয়ামি ; গুরু জ্ঞাপ-
য়িতুমিতি ক্রিয়াৰ্থোপদেশাদিনাঃ অন্তর্ধী, কথনার্থধাতুযোগে বা । [নিষ্ক্ৰান্তঃ] ।

অনসূয়া। প্রতিবুদ্ধা বৃধ ধাতীঃ কৰ্ণরি ক্তঃ জাগরিতা ; লুঙি অধোধি, অমুজ্জ ; নিত্যকরণীয়িষু প্রাত্যহিকিষু ব্যাপারিষু । হস্তী চ পাদৌ চ ইতি হস্তপাদম্ প্রাণ্ডকৃত্বাৎ হৃদে একবদ্ধাবঃ । অসত্যা মিথ্যা সত্যা অমিপ্রায়ঃ যস্য তন্নিম্ন অসত্য-সম্ভে প্রবন্ধকী । যুজ্জ্বং হৃদয়ং যস্যঃ সা যুজ্জ্বহৃদয়া, 'অজুল্লাত সরলহৃদয়া । অথবেতি—ফলমেতৎ দুৰ্ব্বাসঃ প্রাপস্য । তাড়শানি মন্থয়িত্বা—গ্রীষ্মমেব ত্বামন্থঃ-পূরং নেতা জনস্তব সসীপে উপস্থাস্যতে ইতি কথয়িত্বা । কালমিতি অত্যন্তসংযোগে দ্বিতীয়া অস্মৈ ইতি ক্রিয়য়া যমমিপ্রীতি ইতি চতুর্থী । তপস্বিনী ইতি নিদ্বারী-সমসী । সখীগামী ইতি সখীগামী ইতি দ্বিতীয়াতনপুরুষঃ । অথ বিষয়ে শকুন্তলায়াঃ एव दीष इति तातकाश्रयाय निवेदयितुं न शक्नोमि । व्यवसिता कृतमिश्रया ; व्यवपूर्व्यात् स्यते: अकर्मकात् कर्णरि क्तः स्त्रिया रूपम् ।

[ববনিকা উত্তোলন না করিয়া অথবা ববনিকা উত্তোলনপূর্বক প্রবেশ করিয়া]

অনসূয়া। যদিও বিষয়গরাঙ্গুপ ব্যক্তির ইহা বিদিত নহে;—তথাপি সেই রাজা শকুন্তলার প্রতি অশ্রদ্ধা ব্যবহার করিয়াছেন ।

শিষ্য। হোমনসময় উপস্থিত ইহা গুরুর নিকট নিবেদন করিগে । [নিষ্ক্রান্ত]

অনসূয়া। জাগিয়াই বা কি করিব । অভ্যস্ত নিত্যকর্তব্য বিষয়ে আমার হস্ত পদ অগ্রসর হইতেছে না ; অসত্যমক নরপতিত্ব শকুন্তলাকে আগন্তু করাইয়া কলপের মনোরথসিদ্ধি হউক । অথবা দুৰ্ব্বাসার শাপ এইরূপ বিকার উপস্থিত করিয়াছে । নতুবা সেই রাজর্ষি সেইরূপ বলিয়া গিয়া একদিন 'হটল' একখানি পত্রিকা পর্ষান্ত দিলেন না । তবে এই স্থান হইতে অভিজ্ঞান অঙ্গুরীয় পাঠাইয়া দিই । ব্রতামুষ্ঠানে দুঃখশীল তপস্বিগণের মধ্যে কাহাকেই বা প্রার্থনা করি । সমীর দোষ ইহা কৃতনিশ্চয় হইয়াও প্রকাশ হইতে প্রতিনিবৃত্ত পিতা কণ্ঠকে বলিতে পারিতেছি না যে শকুন্তলা দুয়ান্তকর্তৃক পরিণীতা ও গর্ভবতী । ঐদৃশ অবস্থায় আমরা কি করিব ?

[*Entering by a toss of the screen or without raising the screen*]

Anasuya.—Though it is known to persons averse to worldly pursuits, yet (it can be said that) the king has behaved improperly towards Sakuntala.

Disciple.—I will inform my preceptor that it is now the time of offering burnt oblation.

Anasuya.—Though I am awake, yet what shall I do ? My hands and feet do not move to do my daily usual occupations. Let love which has brought my dear friend of a guileless heart in contact with a perfidious man have its object accomplished. Or

it may be, that the curse of Durbasa brings about this perverse change. Otherwise how can it be that the king having promised in that way does not send even a letter after so long a time? Let me therefore send the ring of recognition. But whom among these hermits, devoted to the practice of austerities, shall I request? Though it has been concluded that Sakuntala had been in fault, yet I could not inform father Kanwa, returned from this sojourn, of Sakuntala being married to Dushyanta, and [big with child—] Under such circumstances what is to be done?

প্রবিশ্য—

প্রিয়ংবদা। ত্বরস্ব ইতি হর্ষে: দিকৃষ্ণি: প্রস্থানকৌতুকং স্বামিগৃহপ্রস্থানমঙ্কলম্।
কৌতুকং নমণীচ্ছায়াং উত্সবে কুতুকে মুদি পারম্পর্যাগতত্বাতিমঙ্কলীহাঙ্গমুদয়ো:
ইতি হৈম:।

প্রিয়ংবদা। সুখেন শ্রুতং, যদা সুখং সুখকরং শ্রুতং (শ্রীধাতী: নপুংসকে ভাবে
ক:) ইতি সুখশ্রুতং তৎ পৃচ্ছতি যাসা সুখশ্রুতপ্রচ্ছিকা (প্রচ্ছধাতী: কুল্ বা
শক: স্ত্রিয়াং টাप्) সৌখশ্রায়িনীকী। সুখশ্রুতপ্রচ্ছিকা ইতি পাঠে সুখশ্রুতস্য
পৃচ্ছা যस्या: সা সুখশ্রুতপ্রচ্ছিকা: ; সংজ্ঞায়াং কন্, কান্ পূর্বস্ব্যেকার:।

প্রিয়ংবদা। লজ্জয়া অবনতং মুখং যस्या তাং লজ্জাবিনম্রাননাম্ পরিচ্ছল্য
আলিঙ্গ্য ; স্বনজ্ ধাতী: ভৌবাদিকান্ আত্মনেপদিন: ল্যप्। ধূমেণ আকুলিতা
কলুষা বিষয়হৃৎশাসমর্থা ইত্যর্থ: দৃষ্টি: নয়নং यस्य তস্য যজমানস্য আহুতি:
দেবোদ্দেশ্যেন প্রস্তুতং ঘটাদিকং পাবকী বজ্রী এব নতু ভূমৌ পতিতা। অন্তরাযতিমিরে
সত্যপি ভাগ্যেনৈব বৃহদ্রশ: আত্মানুরূপস্য ভক্ত্য: সমাশ্রয়:। দৃষ্টান্তালঙ্কার:। মেধাবিনে
অনন্যকায় শিষ্যায় পরিদত্তা বিদ্যা ইব ন শীককারণমসি।

প্রিয়ংবদা। [প্রবেশ করিয়া আশ্রমাদেয় সহিত] সখি শকুন্তলার স্বামিগৃহে
গমনসময়ে মঙ্গল সম্পাদন করিবার জন্ত শীঘ্র এস শীঘ্র এস।

অনশ্রুয়া। সখি, ইহা কিরূপে হইল?

প্রিয়ংবদা। শুন, আমি এইমাত্র স্থখে নিদ্রা হইয়াছিল কি না লিঙ্গাসা করিবার
জন্ত শকুন্তলার নিকটে গমন করিয়াছিলাম।

অনশ্রুয়া। তারপর, তারপর।

প্রিয়ংবদা। (দেখিলাম) তাত কাশ্যপ লজ্জাবনতমুখী শকুন্তলাকে আলিঙ্গন
করিয়া এইরূপে অভিনন্দন করিলেন—সৌভাগ্যক্রমে ধূমাকুলিতনয়ন যজমানের
আহুতি বহুতেই পতিত হইয়াছে; বৎসে স্থলিষ্যে প্রদত্ত বিদ্যার স্তায় তোমার অস্ত
জ্ঞঃখের কোন কারণ নাই। অদ্যই স্ববিগণ সমস্তবিবাহারে তোমাকে স্বামিনকালে
প্রেরণ করিব।

Priyambada.—[*Entering—With joy*]. Quick, quick, friend, to do the ceremonies against Sakuntala's departure.

Anasuya.—How is it so, my dear ?

Priyambada.—Listen, I went just now to Sakuntala to inquire if she had a peaceful sleep

Anasuya.—What next ? What next ?

Priyambada.—Father Kanwa embracing her, while her face was bowed down by reason of bashfulness, congratulated her (on her choice) in these words :—“Luckily the offering of the sacrificing priest, though his eyes were troubled by smoke, has fallen into the fire. My child, like knowledge imparted to a good student, you are not to be pitied. This very day I will send you to your husband guarded (escorted) by certain hermits.”

অনসূয়া । সূচিত: নিবেদিত: ; কাশ্যপস্যেতি বিবক্ষয়া বহী । অথেতি প্রশ্নে,
মঙ্গলানন্তরারম্ভপ্রসূকাত্ সৌখ্যমথ ইত্যমর: ।

প্রিয়ংবদা । অগ্নীনাং শরণং গৃহং ইতি অগ্নিশরণং অন্যান্যানারম্ শরণং গৃহরক্ষিত্বী: ।
শরীরং বিনা অশরীরস্থ্যা কন্দোময়্যা কন্দোনিবদ্ধয়া বাস্ত্যা সূচিত: ইতি শিষ: ।

প্রিয়ংবদা । [সংস্কৃতমাশ্রিত্য সংস্কৃতভাষয়া নতু প্রাকৃতেন] হি: ব্রহ্মন্ দুশ্যন্তেন
আহিতং তেজ: ভুব: ভূতয়ে দধানাং তনয়া অগ্নিগর্ভা শমীমিব অবৈহি ॥ ১৫ ॥

হি ব্রহ্মন্, দুশ্যন্তেন রাজা আহিতং নিষিক্তং তেজ: বীৰ্য্যৈ ভুব: পৃথিব্যা: ভূতয়ে
মঙ্গলায়, ভূতির্ভগ্ননি সম্পদি ইত্যমর: দধানাং ধারয়ন্তী তনয়া কন্যা শকুন্তলা
অগ্নি: গর্ভে যন্তা: তা শমীমিব অবৈহি । উপনয়া গর্ভস্থশিশু: তেজস্বিনঃ
ব্যব্যতে । অলঙ্কারেণ বস্তুধ্বনি: । আত্মপূজ্যাত্ দধাতে: কৰ্ম্মণি ত: ক্রীবে আহিতং ।
ভূতয়ে ইতি তাদৰ্থ্যে অন্তর্ধী । অবপূজ্যাদিত্যে লোটি হী অবৈহি ।

Change of voice.—দধানা তনয়া অগ্নিগর্ভা শমীমিব অবৈযতাম্ ।

অনসূয়া । [প্রিয়ংবদা আশ্রিত্য পরিরম্ভ] শকুন্তলা অদ্যৈব পতিগৃহং প্রাপ্যতে
ইতি উৎকণ্ঠয়া দু:খেন সাধারণং মিত্রং উৎকণ্ঠাসাধারণং দু:খসঙ্কিতং পরিতাপং
আক্লান্তং অনুভবামি ।

প্রিয়ংবদা । তপস্বিনী বরাকী নির্বৃতা ভর্নুসমাগমেণ মুদিতা হৃষ্টা ইতি যাবত্ ।

অনসূয়া । এই বৃত্তান্ত তাঁর কাণ্ডপকে কে বলিল ?

প্রিয়ংবদা । তিনি অগ্নিগৃহে প্রতিষ্ঠিত হইলে ছন্দোঃপ্রতিষ্ঠিত অশরীর বাক্য বলিয়াছে ।

অনসূয়া । [আশ্চর্যের সহিত] বল ।

প্রিয়ংবদা। [সংস্কৃতে বলিতে আরম্ভ করিল] ব্রহ্মন, আপনার কণ্ঠা দুবাস্ত-
নিষিক্ত তেজঃ পৃথিবীর মঙ্গলের জন্য ধারণ করিতেছে, তাহাকে অগ্নিগর্ভা শরীর জ্বা-
লানিবেন।

অনসূয়া। [প্রিয়ংবদাকে আলিঙ্গন করিয়া] সখি, এ সংবাদ আমার অতিশয়
প্রিয়; কিন্তু অদ্যই শকুন্তলাকে লইয়া যাইতেছে এই জন্য বিবাদের সাহিত আত্মদ
অনুশব করিতেছি।

প্রিয়ংবদা। সখি, আমরা কোনরূপ উৎকণ্ঠা দূর করিব। দীনা শকুন্তলা স্থখী
হউক।

Anasuya.—By whom was father Kanwa informed of the matter?

Priyambada.—By an incorporeal (heavenly) voice in verse,
when he entered the sanctuary of fire.

Anasuya.—[Wondering] Tell (it).

Priyambada.—[In Sanskrit] Brahman, know that your daugh-
ter, like the Sami-plant containing fire within, holds for the good
of the world the seed deposited by Dushyanta.

Anasuya.—[Embracing Priyambada]. This is very delightful to
me. But I feel joy with sorrow, because she will be taken away
this very day.

Priyambada.—Friend, we shall console ourselves; let her poor
self be happy.

অনসূয়া। সূতস্ব্যঃ আমস্ব্য শাখায়াং বিটপে অবলম্বিতে স্থাপিতে রক্ষিতে
নারিকেলস্য সমুদ্রকৈ, সমুদ্রকৈ পাবে ইতি যাবৎ; সূতশাখয়া অবলম্বিতে, আম-
শাখাসনাথে নারিকেলসমুদ্রকৈ ইতি কৈশিত্ ব্যাখ্যায়তে, কালান্দারং সমতে ইতি
কালান্দারচমা, ইচ্ছিমিহাশ্চেতি অপ্রত্যয়ঃ কালাপগমেপি বিনাশমনুপেযুধী
কেশরস্য বকুলস্য মালিকা, বকুলপুষ্পৈঃ যথিতা মালা ময়া এতন্নিমিত্তমেব, প্রস্থান-
মঙ্গলং সম্যাদয়িতুমেব ময়া নিষিতা রক্ষিতা, তন্ তাং মালাং হস্তেন ধারয়।
অঙ্গমপি অস্মৈ, অস্মাঃ শকুন্তলায়াঃ কৃতে স্মরণীচনাং গৌরীচনাং (স্মরণঃ পশু কুরঙ্গে
চ ইতি বিশ্বঃ), তীর্থস্য পুণ্যচেষ্টস্য স্মৃতিকা তাং দূর্ভায়াঃ ক্লিসলয়ানি অচিরী-
দ্রতানি পদাশি ইত্যিহিঃ মঙ্গলার্থে সমালম্বনানি বিলিপনানি বিরচয়ামি—
“সমালম্বনমালপে তিলকৈঃ লঙ্ঘ্যতাবপি” ইতি যাদবপ্রকাশঃ। লম্বিষ্যন্তাত্ লুপ্-
লম্বনম্ লম্বিষ্যেতি লুম্।

নেপথ্য—মিশ্রশব্দী নাটকাদৌ সম্যানার্থে পাৰাদেৰ্ণাঙ্গা সমস্য প্রযুজ্যতে।

প্রিয়বদা । [কণ্ঠে দত্তা] হস্তিনাপুরং গজসান্নয়ং দুষ্যন্তনগরং গামিনঃ ইতি
 দ্বিতীয়াতত্পুরুষঃ । শব্দাখ্যন্তে আঙ্কয়ন্তে । শব্দং করীতি ইতি শব্দবৈকল্য-
 ত্যাদিনা কথঙ্কতঃ শব্দায়াসামধাতৌ: কর্মণি লট্ । আত্মানার্থকত্বাৎ সাকর্ম্যকত্বম্ ।
 অত্র কর্মভূতানাং ঋষীণাং ধাত্বর্থেনানুপসংযছাত্ ন অকর্ম্যকত্বম্ ।

প্রবিশ্য সমালম্বনহস্তা সমালম্বনসঙ্কিতঃ হস্তঃ যস্যা: সা ইতি বিগৃহে মধ্য-
 পদলোপিনা বহুব্রীহিষা সিদ্ধম্ । যদা - গড়াদে: আক্রতিগণালাব্ধ সমালম্বনং হস্তেন
 যস্যা: ইতি বিগৃহে “গড়াদে: পরা সমসী” ইতি বার্তিকেন সমস্যন্তস্য পরিণপাত: ।

প্রিয়বদা । সুখ্যৌদয়ে প্রাতরৈব শিস্কথ্যে সঙ্ক মজ্জিতা শিরসীঃপি মজ্জনমন-
 ভাবিতা এষা, প্রসীষ্ট: গৃহীত: নীবার: হস্তেন যামি: তামি: আশীর্বাদার্থে হস্তেন
 গৃহীতধাত্বামি: স্বস্তি ইত্যস্য বাচন ইতি স্বস্তিবাচনম্, কন্মারামি বিপ্রীপশান্তয়ে
 ব্রাহ্মণস্বারা কর্তব্যকর্ম্মণাং শ্রমতাবাচনম্ তস্মৈ স্থিতা: ইতি স্বস্তিবাচনিকা: টন্
 প্রত্যয়: স্থিয়া টাৎ । তামি: তাপসীমি: সম্বর্দ্ধমানা ।

যন্তাৎ মস্জ: ক্ত: মজ্জিত; মস্জ লট্—মজ্জতি, লিট্ মমজ্জ, লৃট্
 মজ্জ্যতি, লুট্ অমাজ্জীত্; ক্ত: ময়: ।

অননুয়া । অতএব চূতবৃক্ষের শাখায় অবলম্বিত এই নারিকেলপুটে (মালার)
 বহুদিনেও নষ্টে না হয় এক্রপ বকুলফুলের মালা যাঁহা আমি এই সজ্জ রাণিয়ারছিল
 তাহা হস্তে লও । গোরাচনা, তীর্থযাত্রিকা ও দূত্মাকিনলয় প্রভৃতি দ্বারা ইহার সজ্জ
 মঞ্জলবিলেপন প্রস্তুত করি ।

প্রিয়বদা । তাহাই কর ।

অননুয়া । [নিজ্জান্ত হইলেন] ।

প্রিয়বদা । [পুষ্পগ্রহণ অভিনয় করিলেন] ।

নেপথ্যে—গৌতমি, শব্দ্যরৈব প্রভৃতি ঋষিগণকে শকুন্তলাকে লইয়া যাইবার সজ্জ
 আদেশ কর ।

প্রিয়বদা । [অবন করিয়া] অননুয়ে শীঘ্র এস, শীঘ্র এস, হস্তিনাপুরগামী ঋষি-
 গণকে আশ্বাস করিতেছেন ।

অননুয়া । [বিলেপনহস্তে প্রবেশ] সখি, এস বাই । গমন করিতে
 লাগিলেন ।]

প্রিয়বদা । [অবলোকন করিয়া] অতীথেই জান করিয়া শকুন্তলা, ধাতুহস্তে স্বস্তি
 বাচনিক তাপসীগণের দ্বারা অভিনন্দিত হইতেছে; এস আমরা উহার নিকটে বাই
 [গমন করিলেন] ।

Anasuya.—For this purpose, I kept a garland of Vakul flowers
 which endures the lapse of time without being decayed, in a coco-
 n-casket, suspended on a bough of that mango tree; take it in your

hands, while I will prepare an unguent for this auspicious occasion with the earth of holy places, the blades of the Durba-grass and the yellow pigment from the urine of cows.

Priyambada.—Let it be done.

Anasuya.—[*Exit*]

Priyambada.—[*Takes the flowers*].

Behind the scenes.—Gautami, bid Sarngaraba and others to escort Sakuntala.

Priyambada.—[*Listening*.] Quick, quick, *Anasuya*, the hermits that will go to Hastinapur are being called.

[*Entering with unguent in hand*.]

Anasuya.—Come, friends let us go. [*They walk away*].

Priyambada.—[*Looking*.] There sits Sakuntala, bathed to the crown of her head, being congratulated by the holy women of the hermitage with wild rice in their hands and invoking blessings upon her. Let us approach her. [*They approach*].

[निर्वृष्टमनतिक्रम्य इति यथानिर्वृष्टम् यद्योक्तम् व्यापारः यस्या सा, आसने तिष्ठति इति आसनस्या, आसने उपविष्टा शकुन्तला प्रविशति ; शकुन्तला प्रति तापसीनाम् ।]

अन्यतमा । जाते सत्सु ; बहुमानः आदरः तस्य सूचकः ज्ञापकः तम् । महादेवी, मङ्गिणी इति शब्दः आख्या तम् महादेवीशब्दम्—शाकपार्थिवादिवत् समासः ।

द्वितीया । वीरं प्रसूते इति वीरप्रसविनी (स्त्रियाम्), “जिहृषिविशील-माव्यथाभ्यमपरिभृप्रसूभ्यश्च” इति इनिः (कृदन्तः) यथा प्रसवः पुनः अस्याः अस्ति इति प्रसविनी जनयित्री वीरस्य प्रसविनी, वीरप्रसु ; नतु वीरः प्रसवः सा अस्याः अस्ति इति मत्वर्थीयः इनिः “न कर्मधारयान्त्वर्थीयः बहुव्रीहिस्येदधेप्रतिपत्तिकरः” इति निषेधात् ।

तृतीया । बहुमता, सत्कृता, आदरभाजनमित्यर्थः । भर्तुरित्यत्र तस्य च वर्तमाने इति कर्त्तरि षष्ठी [आश्रयः दत्ता गौतमीवर्जं निष्क्रान्ता] आश्रयः आशीर्ष्यचनानि, आङ्पूर्वात् शास्त्रातोः अदादिमन्थीयात् आत्मनेपदिनः क्तिप् । गौतमी वर्ज्यश्रिता इति गौतमीवर्जं ; द्वितीयान्तीपपदात् वर्ज्यधतेः अमुञ् यथा गौतमीया वर्ज्यः वर्जनं यजिन् कथ्येच्च तत् यथा तथा इति बहुव्रीहिः ।]

N. B. The णमुल् or चणम् seems to be an improvement on the क्वाच् in many respects. What deserves special notice is the fact that this क्कदल् affix has increased the power of the language, rendering it more pliable. The several cases of nouns can not be expressed in a compound form with the क्वाच् whereas almost all the cases can be so done with the णमुल् though with restrictions. Writers posterior to Panini, in spite of their deference to his aphorisms, have a tendency to widen the scope of this suffix—to which the above example bears a strong testimony.

सख्यौ । सुखं सुखकरं मज्जनं इति कर्मधारयः ।

उभे । [मङ्गलपात्राणि आदाय उपविश्य] सज्जधातोः कर्त्तरि णच् स्त्रियां टाप् सज्जा । सज्जधातुर्भावादिकः परस्मैपदौ ; अयमात्मनेपदौति केचित् ।

शकुन्तला । सखीभ्यां मण्डनं प्रसाधनं अलङ्करणमिति यावत् । । [वाष्पं नेव-
जलं वाष्पमुष्माशु इत्यमरः निहरति मुञ्चति रोदिति इत्यर्थः] ।

उभे । अर्हार्थोपपदे रुदः तुमुन् ।

[अश्रूणि शकुन्तलायाः नयनजलानि प्रसृज्य विशोध्य नाट्येन प्रसाधयतः
अलङ्कृतः] ।

प्रियंवदा । आश्रमे तपोवने सुलभानि अनायासलभ्यानि यानि प्रसाधनानि पुष्पप्रवालादीनि अलङ्करणानि तैः इदं रत्नार्हं रूपं विकृतिं नीयते ।

[उपायनं उपपदौकनं हस्ते ययोः तौ व्यधिकरणौ बहुव्रीहिः...यद्वा उपायन-
सहितौ हस्तौ ययोः इति विग्रहः मध्यपदलोपय] ।

प्रथमः । तातस्य काश्लपस्य प्रभावात् ; प्रभावः योगबलमित्यर्थः ।

गौतमी । मनसः प्रस्ता इति मानसी, सङ्कल्पजा । मनसः अण् ।

द्वितीयः । शकुन्तलाया हेतोः, षष्ठी हेतुप्रयोगे इति षष्ठी तथा सह समासः । वनस्पतिभ्यः ह्रस्वि अपादाने पञ्चमी । “अपुण्या फलवन्तो ये ते वनस्पतयः स्मृताः” इति वनस्पतिसंज्ञा नाव आहता, तथात्वे तु महान् विप्रतिषेधः “द्रुमाद्येऽपि वन-
स्पतिः” इति यदुक्तं तदेवाव आहृतम् । वनस्य पतयः इति वनस्पतयः पारस्कारादि-
त्वान् सुट् । आहृत अवचिन्त ।

[ताहारं परं यथोक्तव्यापारं, आननेन उपविष्टे शकुन्तलारं अवेष्ट ; शकुन्तलारं अत्रि
तापसीदिनेन] ।

एकजनः । वन्से, आसीर आदिरशुचि ब्रह्मदेवीशक आशु हन्तु ।

দ্বিতীয়া। বৎসে, বীরপ্রসূ হও।

তৃতীয়া। বৎসে, স্বামীর আদর প্রাপ্ত হও।

[আশীর্বাদ করিয়া গৌতমী ভিন্ন সকলের প্রস্থান]।

সপ্তমী। [সমীপে গমন করিয়া] সখি, তোমার স্নান সুধকর হউক।

শকুন্তলা। আমার সপ্তমীর গুণাগমন হউক ; এই স্থানে উপবেশন কর।

উভয়ে। [মঙ্গলপাত্র লইয়া উপবেশন পূর্বক] সখি, প্রস্তুত হও মঙ্গলবিলেপন করি

শকুন্তলা। ইহা আমার পক্ষে আদরের বিষয় : এগন হইতে সখীকর্তৃক অলঙ্করণ আমার পক্ষে দুর্লভ হইবে। [অশ্রু বসর্জনে করিতে লাগিলেন]।

উভয়ে। সখি, মঙ্গলসময়ে রোদন করা উচিত নহে। [অশ্রু মুছাইয়া দিয়া অলঙ্কৃত করিতে লাগিলেন]।

প্রিয়ংবদা। অলঙ্কারের উপযুক্ত এই রূপ আশ্রমস্থলভ পুষ্পাদি দ্বারা বিকৃতি প্রাপ্ত হইতেছে।

[উপচৌকন হস্তে প্রবেশ করিয়া]

অধিকুমারদ্বয়। এই অলঙ্কার লইয়া ইহাকে অলঙ্কৃত করিয়া দিউন।

সকলে। [নিরীকণ করিয়া আশ্চর্য্যাব্বিত হইলেন]।

গৌতমী। বৎস নারদ, ইহা কোথায় পাইলে ?

প্রথম। তাত কাণ্ডপের পডাবে।

গৌতমী। ইহা কি (তাঁহার) ইচ্ছাপ্রসূত।

দ্বিতীয়। না, শুভুন ; তিনি আমাদেরকে আদেশ করিলেন শকুন্তলার নিমিত্ত বসন্ত হইতে কুম্মচয়ন কর।

[Then Enter Sakuntala seated on a seat in the manner described above]. Of the holy women —

One — [To Sakuntala]. My child, may you receive the title of "Chief queen" indicative of the love and respect of (your) husband !

Second.—My child, may you give birth to a hero !

Third.—My child, may you be loved and honoured by your husband !

[Exeunt all the women except Gautami after giving blessings].

The two companions.—[Approaching]. Let this bathing be (source of) delight to you.

Sakuntala.—Welcome to my friends ; sit down here.

Both — [Taking the vase containing the auspicious thing and sitting down] Dear friend, be ready, we will besmear your body with this auspicious unguent.

Sakuntala.—This even is to be highly valued. To be dressed and decorated by my friends will henceforth be a rarity to me. [*Sheds tears*]

Both.—On an auspicious occasion, dear friend, it is not proper to weep. [*Wiping away the tears, they decorate her.*]

Priyambada.—This body of yours, deserving of ornament, is rather disfigured by the decorations that are easily obtained in the hermitage.

[*Enter with presents in their hands*]

Two young hermits.—Here are ornaments. Let this respected lady be decorated (with these).

All. [*Looking at these are astonished*]

Gautami. Narada, my child, whence are these?

First. Due to the miraculous power of father Kanwa.

Gautam.—Creation of his mind?

Second.—No indeed ! listen, please. We were ordered by the venerable saint to this effect).—"Collect flowers for Sakuntala from the forest-trees."

तत इदानीं—केनचित् तरुणा इन्दुपाण्डु माङ्गल्यां क्षीमं आविष्कृतं केनचित् चरणीपरागसुभगः लाचारसः निष्पृत, अन्येभ्यः आपर्वभागीत्यतः तत्किसलयोद्भेदप्रतिहन्त्रिभिः वनदेवताकरतलैः आभरणानि दत्तानि ॥५॥

केनचित् तरुणा वृक्षेण इन्दुपाण्डु इति इन्दुरिव पाण्डु उपमानानि सामान्यवचनैः इति समामः, चन्द्रधवलम् माङ्गल्यम्, मङ्गलकर्त्रेण हितं (मङ्गलशब्दात् ष्यञ्—ण्य) क्षुमायाः अतस्या विकारः इति क्षीमं अतसीजातं पृष्टुकूलं आविष्कृतं प्रकटितम्, कस्माच्चित् तरोरिदं दुकूलं लब्धम् । केनचित् तरुणा चरणयोः उपरागः रञ्जनमित्थं । तव सुभगः सुन्दर योग्यः इत्यर्थः लाचारसः यावकरसः निष्पृत उद्गीर्णः प्रसृतः इति यावत् ; वाच्यार्थस्य गुणीभूतत्वान्नयस्यदीर्घापत्तिः । यथाइदृशो—निष्पृतोद्गीर्णशालादि गौणवृत्तियुक्तपात्रयम् । अतिसुन्दरमन्त्रव शायकवां विगाहने इति । अन्येभ्यः वस्त्रेभ्यः (अपादानं पञ्चमी) आ पर्वभागेभ्यः इति आपर्वभागे आङ्मर्थदाभिर्विध्योः इति अव्ययीभावः आपर्वभागं उत्थितानि इति आपर्वभागात्थितानि, "मङ्गलप्रदा" इति समामः तैः मङ्गलं यावत् निर्गतेः तेषां वृक्षाणां किमलशानां पङ्कजानां उद्भेदाः उद्भिगानि किसलयानि इत्यर्थः (छदभिहितभावां द्रव्यवत् प्रकाशते) तेषां प्रतिहन्त्रिभिः तुल्यैः आतासत्वात्

সৌকুমার্য্যেচ্চ কিসলয়সহস্রৈঃ বনদেবতানাং করতলৈঃ কর্ণুমিঃ আভরণানি দত্তানি ।
শার্দ্দূলবিম্বীড়িতং বৃন্তম্ । প্রথমচরণে চতুর্থং চ উপমালঙ্কারঃ ।

Change of voice.—কথিত্ব তব...আবিস্কৃতবান্ । কথিত্ব...সুভগং লাভ্য-
রমং নিষ্কৃতবান্...ভাগৌল্যতানি...প্রতিবন্দীনি...করতলানি...দেববান্ ।

চিবু নিরসনে ইতি ধাতৌ: কৰ্ম্মণি ক্ত: নিষ্কৃত: ; লট্ ঠীবাতি, ঠীব্যতি ; লিট্
টিষ্টেব ; লুঙ্ অষ্টেবীত্ ; সন্ তুষ্ণুপতি ।

প্রিয়বদা । [শকুন্তলাং ধিলোক্য] অমুপপত্যা: গৌরবেণ, বনস্পতিসেবয়া ইত্যর্থঃ ।

শকুন্তলা । ব্রীড়াং লজ্জা রূপয়তি অনুभवति ইত্যর্থঃ ।]

প্রথমঃ । অভিধেকাৎ স্নানাত্ উচ্যেতঃ তন্মৈ অভিধেকীচীর্ষ্যায়, ক্লান্ত-
স্নানায় ইত্যর্থঃ । বনস্পতীনাং সেবা আভরণাদিदानেন পরিচরণম্ ।

তাহার পর, কোন তরু, চন্দ্রধবল, মাদ্রল্য, এই ক্ষৌদ্রবস্ত্র প্রদান করিল। কোন
তরু হইতে চরণরঞ্জনযোগ্য এই অলঙ্করস নিঃসৃত হইল ; এবং তদ্ব্য কতিপয় তরু-
হইতে মণিবন্ধভাগ পর্য্যন্ত নির্গত, কিসলয়োপম, বনদেবতাকরতল কর্জুক এই আভরণ
প্রদত্ত হইল ।

প্রিয়বদা । [শকুন্তলারদিকে দৃষ্টিপাত করিয়া] সখি, এই গৌরবস্বারা নিবেদিত
হইতেছে, যে তুমি আমিগৃহে রাজলক্ষ্মী উপভোগ করিবে ।

শকুন্তলা । [লজ্জিত হইলেন] ।

প্রথম । গৌতম, এস, আনোভাগ্য কাশ্যপকে এই বৃক্ষগুলির সেবার বিষয় নিবেদন
করিগে

দ্বিতীয় । আচ্ছা [নিষ্কান্ত] ।

Then :—By a certain tree this moon-white, auspicious, silken
cloth was put forth ; by another this fluid of lac fit for dyeing the
feet with was exuded : while these ornaments were given by the
hands of Dryads, coming out to the wrist from some other trees,
and rivalling (in beauty) their sprouting shoots.

Priyambada.—[Looks at Sakuntala] Dear friend, by this
honour it is signified that royal fortune is to be enjoyed by you in
your husband's house.

Sakuntala.—[Looks ashamed ; literally, feels bashfulness.]

First.—Come, Gautama, come ; we will inform Kasyapa, who
has finished his ablutions, of the service done by the forest-trees

Second.—Yes. [Both exeunt].

সখ্যৌ । অমুপমুক্তো ন পরিহিতং ভূষণং যেন স: ; কতমত্ ভূষণং কতমচ্ছিন্নক্লে-
প্রিয়তং তদ্র বেদ্যি ইতি তাত্পর্য্যম্ । কিন্তু চিত্রকর্মেণ: আলিখ্যস্ব পরিচয়:

সংসার: দর্শনমিত্যর্থ: তেন, চিত্তে যচ্ছিন্নজ্ঞে যাঃশমাভরণং দৃশ্যতে তাৎক্ তথাপি অঙ্কি
বিনিযুক্ত্যে ইত্যর্থ: ।

শকুন্তলা । নিপুণ্যো: ভাব: ইতি অণ্ । নৈপুণ্যং প্রাচীণ্যম্ ।

উভে । [নাট্যেন অলংকৃত: প্রসাধনমভিনয়ত: ইত্যর্থ:] ।

[তত: ইতি স্পষ্টম্]

কাশ্যপ: । অদ্য শকুন্তলা যাস্যতি ইতি উৎকণ্ঠয়া হৃদয়ং সংস্পৃষ্টম্ ; কণ্ঠ:
সংশ্লিতবাষ্পবাকুল্য:, দর্শনং 'চিন্তাজড' অঙ্কি অরণ্যীকস: সম তাবত্ স্নেহাত্
বৈকল্যং যদি ইদৃশম্ ; গৃহিণ: নবৈ: তনয়াবিশ্লেষদু:খং: কথং ন পীড়ান্তে ॥ ৬ ॥

অদ্য শকুন্তলা যাস্যতি পতিকুলং গমিষ্যতি ইতি হন্তী: উৎকণ্ঠয়া বৈকল্যেন
দু:খে নেতি যাবত্ হৃদয়ং সংস্পৃষ্টম্ ভিন্নং 'অভিভূতমিচ্ছিতমাত্মপথ্যম্' ; শকুন্তলা গমিষ্যতি
ইতি চিন্তয়া মে হৃদয়ং ব্যথিতমিত্যর্থ: । কণ্ঠ: স্নানিতয়া যন্তাত্ স্নান-
ধাতী: কৰ্ম্মণি ক্ত: স্ত্রিয়া স্তম্ভিতা অববুজয়া বাষ্পাণা অশ্রুণা হস্তা প্রসারণ-
কলুষ: অবিশদ: জড ইতি যাবত্, বুদ্ধস্বর ইত্যর্থ: ; নিকুজবাক্যোদয়সন্নকণ্ঠ:
সম্ভ্রান্তোঃসম্ । দর্শনং চিন্তয়া জডং বিষয়যজ্ঞোপদ্রুত্ । চিন্তাবশাত্ নয়নধী:
মাত্মার্থে সংহতম্ । অঙ্কি ইত্যর্থ্যে অব্যয়ম্ । অরণ্যং অীক: বাসস্থানং यस-
স: অরণ্যীক: তস্য (অীক: সন্ননি আশ্রয়ে corresponding to the Greek
root *oikos*, a house.) অরণ্যীকস: বনবাসিন: সমত্বাভিমানশূন্যস্য ইত্যর্থ:
সম স্নেহাত্ শকুন্তলাবাসন্ত্যাত্ বৈকল্যং, বিয়োগবৈধুয়ৈ যদি ইদৃশং পবংবিধং অতি-
শয়িতং ভবতি ; তর্হি ন জানে গৃহিণ: সংসারিণ: সমত্বাক্ষেপচেনা: ইত্যর্থ: নবৈ-
প্রত্যয়ৈ: তনয়ায়া: বিশ্লেষণে দু:খে: কল্যাণবির্যোগদু:খং: কথং কীটক্ পীড়ান্তে । তথা
বিয়োগব্যথা নিত্যা সৰ্ম্মসুগীতিভাব: ; শার্ঙ্গলবিক্রীড়িতং হতম্ ।

[পরিকামতি]

Change of voice.—শকুন্তলা যাস্যতে...হৃদয়েন সংস্পৃষ্টেন ভূয়নে...নবানি
দু:খানি...পীড়য়ন্তি ।

N. B. This is the first time that Kanwa appears on the stage. The very first words which he utters reveal his nature. He is not a stern anchorite devoid of all sympathies ; but the recesses of his heart are full of affection and soft feelings.

সখীদ্বয় । আমরা ভূষণের ব্যবহার জানি না, চিত্রে যেক্রপ দেগিতেছি তোমার অঙ্গে
সেইক্রপ অলঙ্কার পরাইয়া দিতেছি ।

শকুন্তলা । আমি তোমাদের নৈপুণ্য জানি ।

উভয়ে । [অলঙ্কার পরাইয়া দেওয়ার অভিনয় করিতে লাগিলেন] ।

[তাহার পর সানোত্তীর্ণ কাষ্ঠের প্রবেশ]

কাষ্ঠপ। শকুন্তলা! অদ্য যাটবে এই নিমিত্ত আমার হৃদয় উৎকণ্ঠাকুল হইয়াছে ; বাস্পবেগ নিরুদ্ধ হওয়ায় কঠোর স্বব কড়তাপ্রাপ্ত ; নয়ন চিষ্টাকুল হইয়া মছুরতা-প্রাপ্ত হইয়াছে । আম অরণ্যবাসী, অহংকৃত্বদ আমার এইরূপ কাতরতা হয় ; তাহা হইলে গৃহগণ অভিনব কনয়্যাবিযোগদুঃখে কিরূপ পীড়িত হন ! [গমন করিতে লাগিলেন] ।

The two companions — This person (ourselves) is unused to ornaments. We will put the ornaments on your limbs accordingly as we have seen them in pictures

Sakuntala. — I know your skill.

Both. — [*Act the part of dressing.*]

[*Then enter Kasyapa, having finished his ablutions.*]

Kasyapa. — My heart has been touched with anxiety (grief) because Sakuntala will go away today ; the throat is choked because of the repressing of the flow of tears, and the eye is dull and dim with anxious thoughts. If such is the grief, through affection, of me who am but a recluse living in a forest, how (greatly) indeed must householders be afflicted by the anguish of first parting from their daughters ! [*Walks away.*]

সখ্যৌ । অবসিতং সমাপ্তি গতং মঞ্চনং প্রসাধনং যন্ত্যঃ সা । সৌমযৌ যুগল উত্তরীয়ক অন্তরীয়কঞ্চ

গৌতমী । আনন্দে পরিবহতি সর্বতি ইতি আনন্দপরিবাছি মে, আনন্দাশ্রু-বিমুচ্ছতা সচ্ছা নয়নে প'রষ্যকমানঃ আলিঙ্গ্যিব । আনন্দাশ্রুপর্ণে নয়নে স্নিগ্ধ' বীচমাণঃ ইত্যর্থঃ । আচারং ১৯৫: পরিগৃহীতং অভিবাৎসল্যাদিক প্রতিপদ্যস্ব গৃহাণ, অন্তিষ্ঠ ইতি যাবত্ ।

শকুন্তলা । [ব্রীড়য়া লজ্জয়া সহ বর্চসানং ইতি সত্রীডম] তাত বন্দে ।

কাশ্যপঃ । বনসী শর্মিষ্ঠা যযাত্নে ইব ভর্গুঃ বহুমতা ভব । সা পুর্নমিব ত্বমপি সমাজং সূতং অবাগ্ৰুহি ॥৬৥

শর্মিষ্ঠা যযাত্নে: সন্দ্বংগীয়নরপতিভেদস্য নশ্রুণস্য ইব ত্ব' ভর্গুঃ বহুমতা আদৃতা ভব ; সা শর্মিষ্ঠা পুর্নমিব ত্বমপি সমাজং সার্বভৌমং পূর্বং আগ্ৰুহি লভস্ব । যেনেজ রাজসূত্রেণ মঞ্চনস্থেত্বরশ য: । শান্তি যযাজ্ঞয়া রাজ: স সমাট্ পরিকীর্তিত: । সম্যক্ রাজতে শ্রীভনে ইতি সমাট্ সমুপুর্বাৎ রাজতে ক্রিপ্ । ভর্গুরিত্যত্র কর্তরি বধৌ কস্য চ বর্চমানো ইতি ।

Change of voice.—শ্রীমহিষা ইব বহুমানদয়া ভূয়তাম্ তথা পুৰ্ব্বিষ ত্বয়া সম্বাদ্ সূতঃ শ্রবায়তাম্ ॥৬৥

শব্দবশীযস্য নরপত্ন্যযতিৰ্বে পত্নী বভূবতু : । তথীরনুতরা দেবগনশুকাচার্য-
কন্যা দেবযানী নাম বহুমানগর্জিতা প্রথমং পরিণীতা । শ্রীমহিষ্যদাঙতা অপরা
দেব্যাধিপত্ন্যপর্বকন্যা দেবযান্যাঃ সঙ্কচরীভাবেণাগতা যযাতিন। গুদমুদা মর্তুরাদর-
ভাজনমাসীত । অথ কালক্রমেণ গুদীহাঙ্গপরিহৃতেন রৌপ্যকণাযিতলৌচনা দেবগনৌ
যযাতিং বিজায় পিতৃ সমীপমুপগম্য মর্ষমাচ্ছত্বী । শূন্যৈতদনার্যমাশ্রিতং কষ্টে-
নাসুরগণাঃ শত্রুস্ব যযাতিশ্মাকৃষ্ণে এব জরসা ভঞ্জীভবত । পশাদনুগমনে মৃদুতাং
গতস্য শূকস্থানুগমনে যযাতিয়দুপ্রভৃतीন স্বপুত্রান জরায়ুকাৰ্য্য যাপমান। পুত্ৰ-
মন্তরণে সর্ব্বৈব প্রত্যাখ্যাতঃ । শ্রীমহিষাগর্ভমম্মতঃ পুত্ৰবর্ষসঙ্কলং ব্যাপ্য পিতৃগর্ভা
স্বস্থিঞ্চ সঙ্কমম্য ধৃতবান । ততঃ পুৰ্ণে বর্ষসঙ্কলৈতু জরানির্মুক্তঃ কন্যায়ানপি
রান্যভাগবভূবৈত পুরাণবর্তী ।

গীতমী । ভগবান্ বরঃ যত্ন এব ন আশী । দেবাত্ ত্বন বরঃ শ্রবয়শ্মাবি
ফল ; ইষ্টাভিপ্রায়াবিস্করণং আশীর্বানয়তফলা । আঙ্ + শ্রাম + ক্রিप् = আ শ্রম্ ।

কাশ্যপ । সত্য। মপদি ততলগম্য ; সমানে ৬৬নি ইতি বাক্যে মধ্যঃ ইন্ অ্যৎ
নিপাতনান 'সঙ্কলম্' । দ ক্ষণাং প্রগতা ইতি প্রদক্ষিণাঃ “বগতিপ্রাদয়ঃ” ইতি সমাসঃ
অপ্রদক্ষিণান প্রদক্ষিণান বৃক্ণ ইতি প্রদ ক্ষণীকৃক্ণ ইতি ১৮ দক্ষিণাং প্রগতাঃ
ইতি বিবৃদ্ধি “তিপ্রদগপ্রভৃतीন চৈ” ইতি শিষ্যে ৬৬ধীভাবৈ পুনঃপ্রকৃত্যেণ সমাসা-
ন্তর ন ভবতি যথ্যচ কারিকা ‘চকারীঃবধাৱণার্থ । অত্রঃ সমাসী ন ভবতি
পরমাত্তদ্বিৱতি” । দক্ষিণাৱিগর্ভপত্যাঙ্কনৌখাখ্যাঃ ৬৬য়ঃ ৬৬ত এব বঃ বচনম্ ।

মণীষর । তোমার প্রদান লেব হইয়াছে, অস্ত ত ৬৬ত্বয়ুগল পারধান
কর

শকুন্তলা । [শকুন্তলা উঠিয়া পবিধান করিলেন] ।

গৌতম । বৎসে, তোমার পিতা আনন্দ অঙ্গুণ চকু দ্বারা তোমাকে যেন আলক্ষণ
করিয়া এক উপস্থিত হইতে, তুমি আচাৰ পরগ্রহণ কর ।

শকুন্ত । [মলচ্ছভাবে] পিতঃ, নন্দনা করি ।

কাণ্ড । বৎসে, শ্রীমহিষা যযাতির যেকোন আদরভাজন হইয়াছিলেন, তুমিও
সেইরূপ পাতব লক্ষ্য হও । এবং শ্রীমহিষা যেমন পুত্রনামক স্ত্রীপুত্র দ্বারা
হইয়াছিলেন তুমিও সেইরূপ সাক্ষীভৌম পুত্র লাভ কর ।

গৌতমী । ভগবন্, এ বর, আশীক্ষান নহে ।

কাণ্ড । বৎসে, এহান হইতে (গমনকরিয়া) এতমাত্র পূজিত বহুর অদক্ষিণ
কর ।

সকলে । [গমন করিতে লাগিলেন] ।

[তাহার পর আনোক্তীৰ্ণ কাণ্ডপের প্রবেশ]

কাণ্ডপ । শকুন্তলা! অদ্য যাউবে এষ্ট নিমিত্ত আমার হৃদয় উৎকণ্ঠাকুল হইয়াছে ; বাস্পবেগ নিরুদ্ধ হওয়ায় কণ্ঠের স্বর কড়তাপ্রাপ্ত ; নয়ন চিষ্টাকুল হইয়া মল্লগতা প্রাপ্ত হইয়াছে । আমি অরণ্যবাসী, অহংকৃত্যদ আমার এইরূপ কাতরতা হয় ; তাহা হইলে গৃহগণ অভিনব জনসাবিযোগদুঃখে কিরূপ পীড়িত হন ! [গমন করিতে লাগিলেন] ।

The two companions — This person (ourselves) is unused to ornaments. We will put the ornaments on your limbs accordingly as we have seen them in pictures

Sakuntala. — I know your skill.

Both. — [*Act the part of dressing.*]

[*Then enter Kasyapa, having finished his ablutions.*]

Kasyapa. — My heart has been touched with anxiety (grief) because Sakuntala will go away today ; the throat is choked because of the repressing of the flow of tears, and the eye is dull and dim with anxious thoughts. If such is the grief, through affection, of me who am but a recluse living in a forest, how (greatly) indeed must householders be afflicted by the anguish of first parting from their daughters ! [*Walks away.*]

সখ্যৌ । অবসিতং সমাপ্তি গতং মন্ডনং প্রসাধনং যন্ত্যঃ সা । সৌমযৌ যুগলং
উত্তরীয়কং অন্তরীয়কঞ্চ

গৌতমী । আনন্দে পরিবহতি সর্বতি ইতি আনন্দপরিবাহি তেন, আনন্দাশ্রু
বিমুচ্ছতা সচ্ছা নয়নে প'রষ্যন্মানঃ আলিঙ্গ্যিব । আনন্দাশ্রুপূর্ণেন নয়নে
স্নিগ্ধ' বীচমাণঃ ইত্যর্থঃ । আচারং যঃ প'রগৃহীতং অভিবাৎসল্যাদিক প্রতিপদ্যস্ব
গৃহাণ, স্মৃতিশ ইতি যাবৎ ।

শকুন্তলা । [ব্রীড়য়া লজ্জয়া সহ বর্চসানং ইতি সত্রীড়ম] তাত বন্দে ।

কাশ্যপঃ । বনসে শর্মিষ্ঠা যযানে; ইব ভর্গুঃ বহুমতা ভব । সা পূরুষমিব ত্বমপি
সমাজং সূতং অবাশ্রুহি ॥৬৥

শর্মিষ্ঠা যযানে; চন্দ্রবংশীয়নরপতিভেদস্য নম্রুষস্য ইব ত্ব' ভর্গুঃ বহুমতা আদ্রতা
ভব ; সা শর্মিষ্ঠা পূরুষমিব ত্বমপি সমাজং সার্বভৌমং পুত্রং আব্রুহি লভস্ব । ঐনেষ্ট
রাজসূত্রেণ মন্ডলস্থেশ্বরশ যঃ । শাস্তি যযাজ্ঞয়া রাজঃ স সম্রাট্ পরিকীর্তিতঃ ।
সম্যক্ রাজতে শ্রীভনে ইতি সম্রাট্ সমুপ্ত্বাৎ রাজতে কিপ্ । ভর্গুরিত্যব কর্তরি
বশী কস্য চ বর্চমানে ইতি ।

Change of voice.—শ্রীকৃষ্ণা ইব বহুভূতয়া ভূতয়া তথা পুৰাণৈব ত্বয়া সম্বাদ্য সুতঃ শ্রবায়িতাম ॥১০১॥

শব্দবিশেষীভূত নরপত্নীর্যাতনোঁ পত্নী ভবনতুঃ । তথীরন তরা দেবগণযুগাস্ত্রা-
কন্যা দেবযানী নাম বহুমানগর্জিতা প্রথম পরিণীতা । শ্রীকৃষ্ণেতুদাঙতা অপরা
দেব্যাধিপত্নীপত্নীকন্যা দেবযান্যাঃ সঙ্কচরীভাবিণাগতা যযাতিন। গৃহমুদা মর্তুরাদর-
ভাজনমাসীত । অথ কালক্রমেণ গৃহীতাহপরিভ্রমণে রাধিকণায়িতলৌচনা দেবগণী
যযাতি বিজায় পিতৃ সমীপমুপগম্য সর্জিতাঙ্কন্য । যুজিতদম্যক্সাচরিত কষ্টে-
নাসুরগণাঃ সন্তস্য যযাতিস্মাক্ষ্যে এব জরসা ভঞ্জীভবত । পশাদনুর্গম্য সূদতাং
গতস্য যুক্রস্তানুস্মতেন যযাতির্যদুপস্থিতীন স্বপুত্রান জরায়ুকাব্যং যাকমান পূর্-
মলংগ সর্ব্বৈব প্রত্যাক্ষ্যাতঃ । শ্রীকৃষ্ণাগর্ভমস্মৃতঃ পূর্ব্বসঙ্কসং ব্যাপ্য পিতৃর্জর-
স্বাক্ষ্যং সঙ্কমম্য ধৃতবান । ততঃ পূর্ণং বশসঙ্ককৃতু জরানিগৃহ্যঃ কন্যায়ামপি
রাজ্যভাগবভূবতি পুরাণবাসী ।

গীতমী । ভগবান্ বরঃ স্তল্ এষ ন শাসী । দেবাত্ স্তন বরঃ শ্রবশ্চাশ্রাবি
ফল ; ইষ্টাভিপ্রায়াবিস্করণং শ্রীশ্রীরানয়তফলা । আঙ্ + শাস + ক্রি = আ শস্ ।

কাশ্যপ । সত্য মপদি ততচ্চক্ষম ; সম নে কৃষ্ণি ডাত বাক্যে সত্যঃ ই-ব্যঙ
নিপাতনান সঙ্কম্ । দ চক্ষাং প্রগতা ইতি প্রদাশ্চিখাঃ “বগতিপ্রাদয়ঃ” ইতি সমাসঃ
অপ্রদাশ্চিখান প্রদাশ্চিখান বৃক্শ ইতি প্রদ চক্ষীকৃক্শ ইতি ১৮ দাশ্চিখাং প্রগতাঃ
ইতি বিধিঃ “তদ্রূপগৃহীতীন চৈ” ইতি শিষ্যে ক্রিয়ধীভাবো পুনশ্চুপ্রসূতীন সমাসা-
নর ন ভবতি যযাচ কাশ্যকা ‘চকারীঃবধারণার্থ । অরঃ সমাসী ন ভবতি
পরমাত্তদ্বির্ভতি” । দাশ্চিখাঃপ্রগাৎপত্যাঙ্কন্যায়াক্ষ্যাঃ কয়ঃ ক্রয়্য ভূতএব ব-বচনম্ ।

সমীধর । তোমার প্রমাধন শেষ হইয়াছে, স্পষ্টত ৬ষ্ঠ-স্তম্ভগুলি পরিধান
কর

শকুন্তলা । [শকুন্তলা উঠিয়া পবিধান করিলেন] ।

গৌতম । বৎসে, তোমার পিতা আনন্দ অঙ্গুণ চকু দ্বারা তোমাকে যেন আলঙ্কন
করিয়া এক উপস্থিত হইতে-ন, তুমি আচাৰ প রগ্রহণ কর ।

শকুন্ত । [সঙ্কল্পভাবে] পিতঃ, সন্দনা করি ।

কাশ্যপ । বৎস, শ শ্রুষ্ঠা যযাতির যক্ৰপ আদরভাজন হইয়াছিলেন, তুমিও
সেইরূপ পিতার স্মৃতি হও । এবং শ্রাবষ্ঠা যেমন পূর্ব্বনামক স্রাটপুত্র যাক্ষ
হইয়াছিলেন তুমিও সেইরূপ সাক্ষভৌম পুত্র লাভ কর ।

গৌতমী । ভগবন্, এ বর, আশীর্বাদ নহে ।

কাশ্যপ । বৎসে, এহান হইতে (গমনকরিয়া) এইমাত্র পূজিত বাক্ষর প্রদক্ষিণ
কর ।

সকলে । [গমন করিতে লাগিলেন] ।

The two companions.—Friend, the decoration (of you) is over. Now put on these two pieces of silken cloths.

Sakuntala.—[*Rises up and puts them on*].

Gautami.—Here comes, my child, your father embracing you, as it were, with his eyes overflowing with tears of joy. Do the usual formality (obeisance &c)

Sakuntala.—[*Abashed*]. Father I bow to you.

Kasyapa.—My child, may you be loved and honoured by your husband, as Sarmistha was by Yayati. And as Sarmistha got Putu, so may you too get a son who will lord it over the whole world.

Gautami.—Holy sage, this is a boon and no blessing.

Kasyapa.—My child, come this way and walk round the just worshipped fires, having them to your right side

All.—[*Walk on*].

काश्यपः । शृङ्खलं आशस्ते—वैदिककुन्दीययितेन वचनेन आशिषं दत्ते शाश्वर्यं अदादिगणैः आत्मनेपदी प्रायेणाङ्गुष्ठाः प्रयुज्यते ।

वेदिं परितः कृतधियाः समिदन्तः प्रान्तसंस्तीर्णदर्भाः हव्यगन्धैः दुरितं अपघ्नन्तः अमी वैतानाः वज्रयः त्वा पावयन्तु ॥ ८ ॥

वेदिः परिष्कृता भूमिः तां परितः अभितः ‘परितःसमयानिकषाहाप्रति-योगेऽपि’ इति हितोया । यजनवेद्या समन्तात् इत्यर्थः कृतं रक्षितं धियाः स्थानं येषां ते (धृष्टधातोः यप्रत्ययेन निपातितं धियामिति पदम्) कृतधियाः विर-जितस्थानाः समिधः काष्ठानि विदन्ते येषां तथोक्ताः प्रान्तेषु सीमाषु संस्तीर्णाः आकौर्णाः दर्भाः कुशाः येषां ते प्रान्तसंस्तीर्णदर्भाः, ह्रयते यत तत् हव्यं घृतादिकं तस्य गन्धैः दुरितं पापं किल्बिषमिति यावत् अपघ्नन्तः विदूरयन्तः पुनानाः पवर्माः कृतैः धर्मराहुतिगन्धिभिः इत्यर्थः कुम्भी धित्वा यजन्तः कृतविस्तारयोरस्त्रीवितान-मित्यमरः इमे इति वैतानाः (वितानशब्दात् अप्) यज्ञसंस्त्वम्भिः वज्रयः दक्षिणाग्नि-प्रभृतयः त्वां पावयन्तु अपगतकल्पां कुर्वन्तु । पुनातेः स्वार्थे णिच् ।

Change of voice—धियाः समिदन्ति...दर्भैः अपघ्नन्तिः अमीभिः वैतानैः वज्रभिः त्वं पाव्यस्व ।

पू खट्—पुनाति, पुनीते ; लिट् पुपाव, पुपवे ; लृङ्, अपावीत्, अपविष्ट ; क्तः पुतः, पवितः, नाशं तु पुनः ।

प्रतिष्ठस्व—समवप्रविभ्यः स्थः इति आत्मनेपदम् ।

কাশ্যপঃ । সন্নিহিতাঃ সমীপবর্তিনঃ তপীবনস্য আশ্রমস্য তরবঃ তদ্বাঃ
সম্বীধনে (বহুবচনম্) ।

যুগ্মাসু অপীনেষু যা প্রথমং জলং পাতুং ন ব্যবস্যতি, প্রিয়মগুনাপি যা স্নেহেন
ভবতাং পল্লবং নাদতে আদৌ বঃ কুসুমপ্রসুতিসময়ে যস্যাঃ উতসবঃ ভবতি স্যং
শকুললা পতিগৃহং যাতি সর্বঃ অনুজায়তাম্ ॥৮০॥

যুগ্মাসু অপীনেষু, অপীতজলৈষু, অমিত্তেষু ইত্যর্থঃ যা প্রথমং প্রাগিব জলং পাতুং ন
ব্যবস্যতি নীতসঙ্কটে, যুগ্মাসু আত্বাতসল্যাৎ প্রাগ যুগ্মান জলসংকেন সল্যার্থং পশ্যাৎ
স্বয়ং জলং পিবতি ইত্যর্থঃ প্রিয়ং মগুন যস্যা সা প্রিয়মগুনা, পতে মগুনপ্রিয়া,
ভূষণপ্রিয়াপি স্নেহেন হিতুনা ভবতসু সৌন্দর্যস্নেহবশাত ভবতাং পল্লবং কিসলয়ং লভতে
ন গৃহ্ণতি ন স্কিনতি ইত্যর্থঃ কর্ণপূরার্থমিতি ভাবঃ ; আদৌ ভবে ইতি আদৌ বী
যুগ্মাকং কুসুমানাং পুষ্পাণাং প্রসূতে: উদ্ভবস্য সময়ে কার্ণস্য যস্যা উতসব মহান
প্রমীদঃ ভবতি, যা নিতরাং সুদিতা ভবতি ইত্যর্থঃ স্যং শকুললা পতু: স্বামিনঃ
গৃহং যাতি, সর্বঃ ভবত্তি: অনুজায়তাম্, অনুমত্যতাম্ ।

Change of voice.—যথা ব্যবসীয়তে...মগুনয়া...নাদীযতে, উতসবেন
ভূযতে তথা অনয়া...যাযতে সর্বো অনুজানন্তু ।

অপীনেষু ইত্যত্র বিবচন্যা অকস্মকাত পিবতে: কৰ্ত্তবি ক্ত: যদা পিবতে: নপুংসকে
ভাবে ক্ত: পীতং পানং তত এষামস্মি ইতি পীতা: “অশ্রীআদিভগীঃজিতি” অচ্ ।

যদা বিভক্তা: আতর:, মক্কা: ব্রাহ্মণা: ইতিবত উত্তরপদলীপীত দ্রষ্টব্য: ;
পীতা: পীতজলা ইত্যর্থঃ যথাহ কৈয়ট: গম্যমানস্য অপ্রয়োগ: এব লীপ: ।

“আভীদীনাশ্যবিহরণে” ইতি আদতে ইত্যত্র আকনেপদম্ । “বা প্রিয়স্য”
ইতি বহুব্রীহী প্রিয়মগুনেত্যত্র পাচিক: পরনিপাতাভাব: ।

কাণ্ডপ । [বৈদিকচ্ছন্দে আশীর্বাদ কবিলেন]

যখনবেদির চতুর্দিকে যোহাদের স্থান কর্ত্তিত হইয়াছে, তাঁহাদের আশুভাগে কুশ
বিকীর্ণ রহিয়াছে, হতযুতাদির গর্কে যোহারা পাণ নাশ করিতেছেন, সন্নিদ্রিত সেই
এই যস্ত্রীর বহির্গণ তোমাকে পবিত্র করুন ।

এক্ষণে গমন কর [দৃষ্টিপাত কবিয়া] শাস্ত্রের ব প্রভৃতি কোথায় ?

শিখা । [অবেশ করিয়া] ভগবন, এই আমাৰা উপস্থিত ।

কাণ্ডপ । তোমাদের ভগিনীকে পথ দেখাইয়া চল ।

শাস্ত্রের । এদিকে আসুন ।

সকলে । [গমন করিতে লাগিলেন] ।

কাণ্ডপ । হে সমীপবর্ত্তি তপোবনতরুগণ !

তোমাদিগকে সন্তুষ্ট না করিয়া যে অগ্রে জলপান করিবার উদ্যম করিত না,
ভূষণপ্রিয় হইয়াও যে স্নেহবশতঃ তোমাদের পল্লবচ্ছেদ করিত না ; তোমাদের প্রথম

পুষ্পোদ্গমময়ে ঘাঁটার উৎসব হ'ত, সেট এই শকুন্তলা পতিগ্রহে বাগতেছে; সকলে অনুমত কর।

Kasyapa — [Blesses in a Vedic metre].

May yonder sacrificial flames, seats for which have been prepared all around the altar, on the skirts of which he strewn the Kusagrass ; and which purge away sin by the odour of oblations, may those flames nourished by fuel purify you.

Now set out. [Looking about]. Where are they—Saragarava, and others ?

Purūṣa. — [Entering]. Holy sage, here we are.

Kasyapa — Show the way to your sister

Saragarava. — Come you, this way.

All — [Walk away].

Kasyapa — O ye trees that stand by !

Sakuntala, who never seeks to drink water first when you have not been watered, who, though fond of ornaments, does never, by reason of her affection for you, pluck your new shoots, and whose highest pleasure is at the time of the first opening of your buds, —the same Sakuntala is going to her husband's. Let her be permitted by you all.

[ককিলানং রবং সূচয়িত্বা পরম্ভববিকৃতশ্রুতিং নাটয়ন্] বনবাসবন্ধুभिः
तनुभिः इयं शकुन्तला अनुमतगमना, यथा एभि ईदृशम् कलं परमभतविकृतं प्रति-
वचनीकृतम् ॥ १० ॥

বনবাসস্য যদ্বা বনবাসী বনবাসকালি ইত্যর্থঃ বন্ধবঃ তৈঃ বনবাসসঙ্ঘচরৈঃ তনুभिঃ
ইয়ং শকুন্তলা অনুমতং অনুমাদত গমন যন্ত্যাঃ তথোক্তা ; যথা যতঃ এभिঃ তনুभिঃ
ইদৃশং কলং অব্যক্তমধরং, পরৈঃ কাকাদিभिঃ ভূতঃ শ্রেণবে পালিতঃ তৎ পরম্ভবস্য
ককিলস্য বিকৃতং শব্দঃ অপ্রাপ্তবচনং প্রাপ্তবচনং কৃতং ইত্য প্রতিবচনীকৃতম্ মদন্তস্য
প্রত্যুত্তরীকৃতম্

বনে বাসঃ ইতি বনবাসঃ “শয্যবাসবাসিষ অকালান্” ইতি মতস্যঃ অলগ্নাভাষঃ
বাহুল্যকাত্ পাচ্চকঃ । ইদম্ ইব দৃশ্যতে যত্ তত্ ইদৃশম্ ; ইদম্ পূর্ব্বান দৃশিঃ কন্ ;
ইদম্ ইঃ ক্রিন্ প্রত্যয়ে ইদৃশক্ বচ প্রত্যয়ে ইদৃশম্ ।

বাকাগি—অম্বাঃ পম্বাঃ কমলিনীছরিতৈঃ মরীমিঃ রম্যানরঃ কায়াদ্রুভৈঃ
নিয়মিতাকর্মযুগ্মতাপঃ, কুশেশ্বরজীমদরৈঃ শালানুকূলপবনঃ শিবশ্চ ভূয়াত্ ॥ ১১ ॥

অম্বাঃ শকুন্তলায়াঃ পম্বাঃ মার্গৈঃ কমলিনীমিঃ পশ্বিনীমিঃ ছরিতানি পালাশানি

তৈঃ তাহুশৈঃ সরোভিঃ কামারৈঃ রম্যং মনোরমং অন্তরং অবকাশঃ মধ্যমিতি যাবন যস্য তাহুশঃ, পথি অন্তরা অন্তরা পশ্চিনীষ...মক্ষিতানি সরাসি সূয়াসু: ইত্যর্থঃ । কাথা-
প্রধানা: দ্রুমা: ইতি হায়াদ্রুমা: শাকপাথিবাতিবত্ সমাস: তৈ: নিয়মিত: দুরীকৃত:
প্রশমিত: ইতি যাবন অকস্মৎ মৃত্যুস্য ময়ুখানা কিরণানা তাপ: উতাপ যক্ষ্মন স:
তাহুশ: ; কুণ্ড জলং গংগতে ইতি কুণ্ডশয়ানি পদ্মানি অধিকরণে গতে ইতি অচ্)
“শয়বাসবাসিষ অকালান” ইতি সমস্যা: অনুলক, তেষা রজাসি পরাগা: তানি ইব
মৃদব: কৌমল্য রেষব পাশব: যব স: কুণ্ডেশ্বরজীমুদুরৈশ্, শাল: মৃদুরিত্যর্থ:
অনুকূল, অনুলীময় পবন: য ক্ষন্ স: তাহুশ: শিব: মজ্জল: নির্বাধ: ইতি যাত্-
মুযান আশ্রাষ লিঙ ।

সরোভিরিতি করণে ততীয়া ; গয়লাত নিপূর্যাত যমে: কস্মিণি ক্ত: নিয়মিত: ।
কুণ্ডেশয়ানাং রজীমি মৃদব: রেষব: যব স: ইতি ব্যাখ্যান ক্রিচ্ ত্ দৃশ্যতে তদাহত-
মতিপ্রকৃতত্বাত্ ।

Change of voice.—রম্যান্তরেষ...তাপেন...রেশুনা...পবনেন পথা ভবিষীত
(ভাবিষীত বা) ।

গৌতমী । জ্ঞাতিজন বস্তুধর্ম: স ইব স্বিগ্ধা: স্নেহপূর্ণা: তাভি: উপমানানি
সামান্যবচনৈরতি সমাস: অনুজ্ঞাতং অনুমোদিতং গমনং যস্যা সা ।

শকুললা । [মপ্রণামস্ পরিক্রম্য জনান্তিকম] আশ্রয়ত্বম্ স্যামিন: দর্শনে
দর্শনে বা উতসুকা তস্যা: । দু:খেন ইত্যত্র প্রকৃত্যাতিম্যয়েত্বপসংখ্যানাত ততীয়া ।

প্রিয়বদা । ত্বয়া (সহার্থে ততীয়া) উপস্থিত: আমন্ত্র: বিয়োগ: যস্য তন তস্য ;
উদ্ধলিত: মুখান মষ্ট: দর্ভকবল: কণ্ঠয়াস: তেষাং তে তাহুশ: কণ্ঠ্যয় সগায় ইতি
সৃগা: “পমান্ স্তিয়া” ইতি পুলিজৈকশেষ: । পুণ্ডিত্যক্তং নর্চনং নৃত্য যৈ তে তথীক্কা:
যুক্তানি ইত্যর্থ: পদাশি যামঃ তা: লতা ত্বদ্বয়ীগবিধুরা অম্ নয়নজলং সুক্চিতি
ইব ॥ ১২ ॥

শকুললা । [স্মৃতা] আমন্ত্রয়িষ্যে সম্ভাষিষ্যে আপ্রচ্চ্যে ; গমনাবসরে
ভগিনীৰূপায়া: বনজ্যো: স্নায়া: সম্ভাষণমুচিতমিত্যর্থ: ।

[কোকিলবকজবন অভিনয় করতঃ]

বনবাসিনক্ তরুগণকর্জুক শকুলনার পাভগৃহে গমন অনুরোধে ইতিহাছে, যেহেতু
ইহার এই অবাঞ্ছনীয় কা কলম প্রভৃতিরূপে পদান করিল ।

আকাশে—শকুলনার পথ নিকটবর্ত হউক, মথো মথো পশ্চিনীমনাপ, চরিত্র
সরোবর দ্বারা পথের রমণীয়তা সম্পাদিত হউক ; পথপার্শ্বে বৃত্ত ছায়া-হ- বৃক্ষদ্বারা
স্বর্গাভরণ নিবারণিত, এবং পথের ধূলি-মূহ পদ্মশ্রেণীর জায় কোমলম্পর্শ হউক এবং
গমনসময়ে পবন মুহুমলভাবে অনুকূলবাহী হউক ।

সকলে । [আশ্চর্যের সহিত অবগণ করিতে লাগিলেন] ।

গৌতমী । বৎসে জাতিজনের স্থায় স্নেহপূর্ণ তপোবনদেবতার! তোমার গমন অনুমোদন করিলেন ; ভগবতীদিগকে প্রণাম কর ।

শকুন্তলা । [প্রণামপূর্বক গমন করিয়া জনান্তিকে] সখি প্রিয়বদে, আমি আৰ্য্য-পুত্রদশনোৎসুক হইলেও আশ্রমপরিত্যাগ করিয়া যাইতে আমার চরণ অতিকষ্টে অগ্রসর হইতেছে ।

প্রিয়বদা । সখি, তুমি কেবল তপোবনবিরহকাতর এমন নহে, তোমার সাহিত আসন্নবিয়োগ তপোবনেরও দুঃখ হইতেছে ।

মৃগদিগের মুখ হইতে কুশগ্রাস পতিত হইতেছে, ময়ূরগণ নৃত্য পরিত্যাগ করিয়াছে এবং জীর্ণ পত্রসমূহ পতিত হওয়াতে লতাগুলি যেন তোমার জন্ত অশ্রুবিসর্জন করিতেছে ।

শকুন্তলা । [স্মরণ করিয়া] পিতঃ লতাভগিনী বনজ্যোৎস্নার নিকট বিদায় গ্রহণ করিব ।

[*Acting as if he heard the note of a cuckoo.*]

By these trees, her friends (relatives) during her residence in the forest, the departure of Sakuntala for her husband's place has been approved ; for they have made this sweet note of the cuckoo a reply, as it were, (to our request).

[*In the air*]

May her path be free from danger, and have at intervals charming tanks green with lotus-creepers ; may the heat of the sun on the way be allayed by shady trees ; and the dust thereof be as soft as the grey pollens of lotuses ; and may the wind be favourable and gentle on her way !

All.—[*Listen with astonishment*]

Gautami.—My child, your departure has been approved by the nymphs of the hermitage who are as affectionate as your relatives. Bow to them.

Sakuntala.—[*Bowing and walking,—aside*] Dear Priyambada though I am eager to see my husband, yet my feet, who am quitting the hermitage, move onward with difficulty.

Priyambada.—My dear friend is not the only one uneasy at being separated from the hermitage. The sad plight even of the grove, about to be parted from you, is observed.

The mouthful of Kusagrass is falling (from the mouth of) the deer ; the peacocks have left off dancing ; and the creepers with their pale leaves falling are shedding tears, as it were

Sakuntala.—[*Recollecting*]. Father, I will take leave of the jasmine creeper, the moonlight of the grove, (which is) a sister to me.

काश्यपः । सीदर्यः सहीदरः तस्मिन् स्नेहः तम् । दक्षिणेव—तव दक्षिणे भागे भवति ।

समाने उदरे शयितः इति सीदर्यः “विभाषीदरे” इति पक्षे समानस्य सादृशः ; पक्षे समानीदर्यः । सीदराम् यः इति सीदर्यः । दक्षिणे भागे इति दक्षिणशब्दात् एनप् ।

शकुन्तला । [लतामुपेत्य] इतीगतेः इतः प्रवृत्तैः शाखा एव बाहवः तैः शाखारूपैः भुजैः ।

काश्यपः । प्रथममेव तवार्थे मया सङ्कल्पितं आत्मसदृशं भर्तारं त्वं सुकृतैः गता असि । इयं नवमालिका चूतेन संश्रितवती ; सम्प्रति अहं अस्यां त्वयि च वीतचिन्तः ॥ १३॥

प्रथमं प्रागेव तव अर्थे कृते मया सङ्कल्पितं मनसा अभीप्सितं आत्मनः सस्या सदृशं वयोरूपप्रभृतिभिः अनुरूपं भर्तारं स्वामिनं त्वं सुकृतैः पुण्यफलैर्न गता लब्धवती असि । इयं नवमालिका चूतेन आत्मयोग्येन रसालिना सह संश्रितवती मलिता ; सम्प्रति इदानीं अहं अस्यां नवमालिकायां विषये त्वयि च वीता विगता चिन्ता यस्य यस्मात् वा सः वीतचिन्तः निश्चिन्तः जातः । त्वं नवमालिकायां मम हे कथं ; उभयोरैवानुरूपवर्तीदृ समागमेनाहं निश्चिन्तः सन्नतः ।

अर्थे इति एकारान्तमव्ययम् । विपूर्वात् इण् गताविति धातोः क्तः वीतः । इण् लुङ् अगात् , लिट् इयाय, लट् एति, कर्मणि लुङ् अगायि ।

इतः अस्मात् स्थानात् पथ्यान् हस्तिनापुरगामिनं अध्वानं प्रतिपद्यस्व अवलम्बस्व ।

शकुन्तला । [सख्यौ प्रति] निक्षिप्यते यः सः निक्षेपः न्यासः ।

उभे । [रुदितः] अयं जनः मद्रूपी जनः ।

काश्यप । ताराश्र आति तामार सोपरस्नेह आछे तारा जानि ; एहे से तामार दक्षिणदिक् ।

शकुन्तला । [लतार समीपे गमन करिष्ये] वनजो॥९९॥, चूतमहित मिलित इहेरा०-एदिके पशुतः शाखारूप बाह्व द्वारा आमाके अतालिनन कर । अगावधि तामा इहेटे दूराहृत इहेव ।

काश्यप । आसि अथमे तामार निमित्त बाधून तामार ईछा करिष्याह्लाम, तुम्हि-

পুণ্যবলে তাদৃশ আশ্রয়োগ্য নামী প্রাপ্ত হইয়াছ, এই নবমালিকাও চূতপাদপের সহিত মিলিত হইয়াছে। আমি এক্ষণে ইহার ও তোমার বিষয়ে নিশ্চিন্ত হইয়াছি।

এই স্থান হইতে পথ অবলম্বন কর।

শকুন্তলা। [সখীদ্বয়ের প্রতি] এই বনজ্যোৎস্নাকে তোমাদের উভয়ের হস্তে স্তম্ভরূপে রাখিয়া গেলাম।

উভয়ে। এত ব্যক্তকে (আমাদিগকে) কাহার হস্তে রাখিয়া যাইতেছ [অশ্রু-বিসর্জন করিতে লাগিল।]

Kasyapa —I know your sisterly affection for it. It is to your right.

Sakuntala —[*Approaching the creeper*]. Moonlight of the grove, though you are locked in embrace with the mango-tree; embrace me in return with your arm like boughs stretched in this direction. Henceforth I shall be far away from you.

Kasyapa. —You have earned by your merits a husband worthy of you (in every respect), such a one as I had wished for you long before. And this jasmine has become united with the mango-tree. Now I am free from all anxious thoughts about you and it.

Turn hence to the path (that leads to Hastinapur.)

Sakuntala. —[*To her companions*]. Friend, I leave it to the hands of both of you as a trust.

Both the companions —But to whose hands do you leave this person meaning themselves? (*shed tears*.)

শাশ্বত। অথিরা স্থিরা কর্ণব্য। ইতি স্থিরকর্ণব্য। অমৃততদ্বাবি শু।
অস্য চৌ ইতি ইবম্ বদিত্বা ইত্যবনিষেধার্থালংঘ্যগে। ক্কাচ্, অলংঘ্যোঃ প্রতিষেধ্যোঃ
প্রাচী ক্কেতি।

শকুন্তলা। সটজম্য পৰ্ণশালায়াঃ প্রান্নিষ চরতি যা সা ; গর্ভেণ গর্ভমারিষ
মম্বরা অলমগমনা ইয়ং অনঘঃ নির্জিহ্নঃ প্রসবী যস্য। সা তাড়ণী যদা ভবিষ্যতি
তদা প্রিয়ম্য নির্জিহ্নপ্রসবরূপস্য প্রিয়মন্দেশস্য নিবেদয়িতা জ্ঞাপয়িতা তং কুমপি জন
বিস্তল্যথ প্রেয়াব্যঘ, যুয মনি গ্ৰঃ। গৌরবে বহুবচনম্। অঘং ব্যসনং তদ্রাজি
যব সঃ অনঘঃ। দু স্থৈনীব্যসনেথ্যঘম্ ইতি যাদবঃ অদ্বীদুঃস্থব্যসনেথ্যমিত্যমরঃ।
স্মৃতাং বিদেঃ তজ্জিতি তচ্।

কাশ্যপ। নেতি—অসংশয়ং প্রেরয়িষ্যাম ইত্যর্থঃ।

शकुन्तला । [गतेः भङ्गः खलनं तं रूपयित्वा] । [परावर्त्तते] निषसने
सजति—वृसनमाकर्षति ।

काश्यपः । वत्से यस्य कुशसूचिविद्धे मुखे त्रणविरीपणं तैलं त्वया न्यषिच्यत,
श्यामाकमुष्टिपरिवर्द्धितकः पुत्रकृतकः साऽयं सृगः ते पदवीं न जह्यात् ॥१४॥

कशानां दर्भाणां सूचिभिः तीक्ष्णायः विद्धे कृतत्रणे चते इति यावत् यस्य मुखे
त्रणानां चतानां विरीपणं विशेषकं इङ्गुलीनां इङ्गुदीफलानां तैलं त्वया न्यषिच्यत
प्रादीयत (निःस्त्रात् सिञ्चते कस्मैश्चि लङ् , श्यामाकानां धान्याविशेषाणां मुष्टिभिः
यासैः परिवर्द्धितकः अनुकम्पया सयत्नं पोषित पुत्रकृतकः पुत्रत्वेन परिगृहीतः साऽयं
सृगः ते पदवीं प्रत्यान न जह्यात् त्यजति । पुत्रस्य कृतं करणं यस्य स
पुत्रकृतकः “शेषात् विभषा,” इति समासान्त कः । यद्वा पुत्रः कृत इति पुत्रकृतः
“सहसुपा” इति सनास स्वार्थे अनुकम्पया वा कन् । श्यामात् रोहते करसे
“लाट् (अनट्) विरीहणं, विरीपणम् । उपसर्गात् सुनीतिसुवर्त्तितस्यातिसौमति
स्यासेनयसेषसिचसञ्जम्बजाम् इति निपूर्वात् मिञ्जतेः सञ्ज ष ।

Change of voice.—त्वं तैलं न्यषिच्य ... परिवर्द्धितकं पुत्रकृतकं तेन
चनेन पदवीं न ज्ञीयते ।

शकुन्तला । [रुदती प्रस्थिता] । सह वास इति सहवासः “सहसुपा” इति
समासः तं पारित्यजति या ताम् त्यजे विनृण । प्रमवात् अनन्तरं कमन्या विरहितः
त्वं मया यत्नेन वृद्धिं नीत । इदानीं मयि गतायां तां त्वं रक्षयति ।

काश्यपः । उत्पच्छाणी नयनयोः उपरुद्धहृत्तिं वाष्पं स्थिरतया विरतानुबन्ध
कुरु । अनलचित्तमनोज्ञतभूमिभागे अस्मिन् मार्गे ते पदानि विषमौभवान्त खल ॥१५॥

उदगतानि पच्छाणि नेवलीमानि यथाः तथीः उत्पच्छाणी नयनयोः उपरुद्धा
व्याहृतं हृत्तिं प्रसर दशनशक्तित्वर्थं येन त, मापेक्षत्वेऽपि गमकत्वात् सभामः
उपरुद्धात्पच्छानयनहृत्तिमित्यर्थः वाष्पं अश्रु, वाष्प उत्पच्छाणि नास्ते इति मेदिनी
स्थिरतया आत्मनः स्थैर्यापादनेन विरत अनुबन्धः सातत्य अजस्रपतनमित्यर्थः यस्मिन्
तं तादृशं कुरु ; अजस्रवायुसम्पातेन टङ्कगङ्गिले पात् महान् अनर्थं सम्पद्यते
इत्याह अन्त्याजति—अनलित न टट नत उदतश्च बन्धुर इत्यर्थः भूमिभागी
यस्मिन् तस्मिन् अस्मिन् मार्गे पथि ते पदानि अविषमाणि विषमाणि भवन्ति इति
विषमौभवान्त त्वन् निश्चिन्ममेव खलन्ति इत्यर्थः । पदखलने हर्षे अन्त्याह-
वर्धभागायास्ते सुपुद्गदंनष्टं सम्पत्स्ते इति भावः ।

किञ्चिदानुदृश्य महानाटके

विरचय सिन्धुयान् मूर्द्धं चम कठोरं

मनुष्यवरणपातं ममता भू. सदभा

नदिति जनकपुत्री लोचनैरशुपूर्णेः
पथि पथिकवधूभिः शिञ्जिता वीञ्जिता च ॥

Change of voice.—.....रनिः वाच्यः...बन्धः क्रियताम् पदैः विषमभीभूयते ।

काञ्च।। अनহুয়ে রোদন করিও না ; শকুন্তলাকে স্থির করা তোমাদের কর্তব্য ।
সকলে । [গমন করিতে লাগিলেন] ।

শকুন্তলা। পিতঃ, গর্ভভরে অলসগমনা পর্ণশালাপ্রান্তচাৰিণী এই মৃগী যখন
নির্বিঘ্নে প্রসব করিবে, তখন এই শ্রিয়সংবাদ নিবেদন করিবার জন্য কোন একজন-
লোক আমার নিকট পাঠাইয়া দিবেন ।

কাञ्চ।। ইহা ভুলিব না ।

শকুন্তলা। [গাতস্থলন অনুভব করিয়া] কে আমার বসন আকর্ষণ করিতেছে ?
[ফিরিয়া দেখিলেন ।

কাञ्চ।। বৎসে, তুমি বাহার কুশাগ্রক্ষতমূণ্ডে, ক্ষতশোষক ইঙ্গুলীতৈল নিষিক্ত
করিতে, এবং যাহাকে জ্বামাক্ষাশ্রেণী মুষ্টিদ্বারা বদ্ধিত করিয়াছ ; সেই তোমার কৃতপুণ্ড
মৃগ তোমার পথ পরিত্যাগ করিতেছে না ।

শকুন্তলা। বৎস, আমি তোমার সহবাসপরিত্যাগ করিতে উদ্যত আমার অমুমরণ
করিতেছে ; প্রসবের অল্পকাল পরে তোমার জননী প্রাণত্যাগ করিলে আমি তোমাকে
বদ্ধিত করিয়াছি ; এক্ষণে আমি তোমাকে ছাড়িয়া চলিলাম ; পিতা তোমাকে দেখিবেন ।
তুমি নিবৃত্ত হও । [ক্রন্দন করিতে করিতে পশ্চাতন করিলেন] ।

কাञ्চ।। একটু স্থির হইয়া উন্নতপশ্চমাল নয়নদ্বয়ের দৃক্শক্তির আদরক এই
অশ্রুনিচয়ের নিরন্তর প্রবাহ নিরুদ্ধ কর । কারণ পথে উন্নতানত ভূমিভাগ দর্শন না
করাতে তোমার পদস্থলন হইতেছে ।

Kasyapa—Anasuya, do not cry. Sakuntala should be consoled
and soothed by you two.

All —[*Walk on*].

Sakuntala. -- Father, when that deer grazing close to the cottage
and moving slowly by reason of being big with a young one will
have safely brought it forth, you will send some one to inform me
of the good news.

Kasyapa.—We will not forget it.

Sakuntala.—[*Feeling obstruction in her movement.*] What
can it be hanging about (or pulling) my cloth ? [*Looks back*].

Kasyapa.—My child, the same deer, —to whose mouth pricked
with the sharp points of the Kusagrass you applied the oil of the
Inguli (of the efficacy of) healing up sores,—reared up by handfuls

of Syamaka grains, and made a child of (by you),—does not leave your path.

Sakuntala.—My child, do you follow me who am going to leave your company? Without mother, who died soon after giving birth to you, you were brought up by me. Now too, my father will take care of you left by me. Go back. [*Goes away weeping*].

Kasyapa.—My child, with a little firmness repress the constant flow of tears which obstruct the vision of your eyes with raised eyelashes. For on this path where the “up and down” have not been marked, your steps are falling uneven.

शार्ङ्गरवः । उदकं भन्तः यस्मिन् कर्मणि तत् यथा तथा इति उदकान्तं क्रिया विशिष्यम् । यथा उदकस्य जलाशयस्य भन्तः प्रान्तः तं अत्यन्तसमीपे द्वितीया ।

काश्यपः । क्षीरप्रधानः वृक्षः इति क्षीरवृक्षः उदुम्बरः ।

काश्यपः । अतिशयेन युक्तम् इति युक्तरूपम् उत्कर्षे रूपप्रत्ययः । दुष्यन्त्येति सम्बन्ध विवक्षया षष्ठी दुष्यन्ताय इत्येव युक्तम् ।

शकुन्तला । [जनान्तिकम्] नलिनोपलेः अन्तरितं कृत्रवियङ्गं सहचरं चक्रवाकं अष्टहा विरहकातरा चक्रवाकी उच्चैः क्रन्दति ; ईदृक् विरहासहिष्णु अस्याः प्रेम इति भावः । अहन्तु एतावतो दिवसान् स्मामिनसहृष्टा स्थितवती एतत् खलु नारीभिः दुष्करम् । अन्तरं करोति इति अन्तरयति । अन्तरशब्दात् णिच् । ततः कर्मणि क्त । अन्तरम् अन्तर्धानमित्यर्थः ।

अनम्या । सुखि मेवं वादौः, इयं चक्रवाकी अपि प्रियसहचरेण चक्रवाकेण वियुक्ता सती विरहवेदनया दीर्घयामामिव प्रतीयमानां क्रियामां यापयति ; यतः पुनरपि समागमो भविष्यति इत्याशा समहतीमपि विरहवेदनां सङ्गनयोग्यां करोति ।

तथाच मेघदूते—

आशावन्धः कुसुमसदृशं प्रायशीलकनानाम् ।

सद्यःपाति प्रणयि हृदयं विप्रयोगे कण्डि ॥

खलान् सहैः लटिरूपम् साहयति । विषादेन हेतुना दीर्घतरा इति विषाद दीर्घतरा हेतुतृतीययापि समास इष्यते । विरहेण दुःखं इति विरहदुःखम् । आशा समागमाशंसा एव बन्धः पतननिवारणम् इति आशावन्धः ॥१६॥

काश्यपः । महत्त्वानां इत्यत्र स्ववलीपे पञ्चमी । शकुन्तला पुरस्कृत्य अगतः कृत्वा संयमधनान् अस्मान्, आत्मनः उच्चैः कुलं कथमपि अवाम्भवकृतां त्वयि अस्याः तां कोहप्रवृत्तिश्च साधु विचिन्त्य त्वया इयं दारिषु सामान्यप्रतिपत्तिपूर्वकं दृष्ट्वा ; अतःपरं भाग्यायतं तत् बध्वन्धुभिः न बाध्यं खलु ।

সংযম্ এব ধনং যৈষাং তান্ অস্মান্, তপস্বিনঃ অস্মান্ সাধু সম্যক্ বিচিন্ত্য ;
 নদুহিতরি শকুন্তলায়া প্রতিপত্তিসৌ মঙ্গল্যনুৰূপা ভবিতুমৰ্হতি ইত্যর্থঃ আত্মনঃ স্বস্ব
 চেষ্টৈঃ উন্নতং কুলং গৌরবম্ বিচিন্ত্য, বিযুতে পূৰ্ববশে তে জন্ম পূৰ্ণা সম্যক্ প্রতিপত্ত্যা
 অকস্মলস্য তস্য বংশস্য গৌরবমশ্ৰুত্বং কৰ্ত্তুং সৰ্ব্বদা যত্নমিত্যাশয়ঃ । কথমপি
 কেনাপি প্রকারেণ অবাস্থবল্লতাং বাস্বদেবৈঃ মিতাদিभिঃ ন ল্লতাং, নিসর্গতঃ প্রসূতামিত্যর্থৈঃ
 ত্যপি বিধয়ে অস্মাঃ শকুন্তলায়াঃ তাং অনুভূতপূৰ্বা (প্রকাকপ্রসিদ্ধানুভূতার্থবিষয়-
 স্পষ্টাভ্যুদী যচ্ছব্দীপাদানং নাপেচতে) স্নেহস্য প্রভৃতিঃ প্রসরঃ তাং চ বিচিন্ত্য ; তাড়নস্য
 নৈসর্গিকস্য প্রেম্যঃ কৌটুক প্রতিদানমুচিতমिति भावयित्वा इत्यर्थः তথা ইদং
 শকুন্তলা দারিণ্ড পক্ষীণু মध्ये सामान्या प्रतिपत्तिः গৌরবং সাধারণं पक्षीगौरवं पुष्पं
 यस्मिन् कर्मणि तत् यथा तथा दृष्ट्या परिगणनीया । अतः अस्मात् परं अधिकं
 सौभाग्यं भाग्यस्य आयत्तं दिष्टाधीनं तत् वच्चाः वन्धुभिः पित्रादिभिः न वाच्यं न
 प्रकाश्यं कथनीयं खलु ॥ १७ ॥

দারশব্দঃ পক্ষীবাচকঃ পুংলিঙ্গী বহুবচনান্নাং । আঙ্কপূৰ্ব্বাৎ যত্ ধাতীঃ ক্তাঃ
 আয়তনঃ । সামান্যানাং ভাবঃ ইতি সামান্যম্, সামান্যশব্দাৎ অশ্ (আ) । দৃশ-
 ধাতীঃ শব্দপদ্ধাদিতি কৰ্ম্মেণি ক্বপ্ স্থিতিয়া টাপ্ দৃশ্যা ।

প্রতি—পদ—প্রতিপত্তিঃ, গৌরবম্ ।

উপ—পদ—উপপত্তি, যুক্তিঃ ।

সম্—পদ—সম্পত্তিঃ, ভূতিঃ, অশ্রুদয়ঃ, নিবোধঃ ।

বি—পদ—বিপত্তিঃ, অমঙ্গলম্, মরণম্ ।

আ—পদ—আপদ—প্রাপ্তিঃ (আপন্নঃ) ।

নির্—পদ—নিষ্পত্তিঃ—নিবোধঃ ।

প্র—পদ—প্রপন্নম্—প্রাপ্তিঃ দুর্গতত্বম্ ।

অতি—পদ—অতিপত্তিঃ—অনিবোধঃ, উল্লঙ্ঘনম্ ।

পদ লট্ পথনে, লিট্ পেদে, লুঙ্ অপাদি । ক্তাঃ পন্নঃ ।

শাক্তব । ভগবন্ “জনাশয় পর্যন্ত শিক্তজনের অনুসরণ করিবে” এইরূপ
 শুনিতে পাওয়া যায় । এই সরোবরতীর, এই হানে কিছু বলিয়া প্রতিগমন করা
 উচিত ।

কান্তপ । তবে এই উদ্ভবর বৃক্ষের ছায়ায় উপবেশন করি ।

সকলে । [গমন করিয়া অবস্থিত হইল] ।

কান্তপ । [আশ্রয়গত] নরপতি দ্রব্যান্তকে উপযুক্তরূপে কি বলিয়া পাঠাইব ? [চিন্তা
 করিতে লাগিলেন] ।

শকুন্তলা । [জনান্তিকে] সখি, দেখ গঙ্গাপত্রে লুক্কায়িত শ্রিয় সহচরকে না দেখিয়া
 চক্রবাকী উল্লঙ্ঘনে ক্রন্দন করিতেছে ; আমি কিন্তু দ্রুত করিতেছি ।

অনসুয়া। সখি ! এরূপ বলো না ; চক্রবাকীও প্রায় সহচর বিনা জুখে দীর্ঘ রজনী বাপন করে। আশাই মহৎ বিরহহৃৎকে সহনযোগ্য করে।

কান্তপ। শাক্তরব, শকুন্তলাকে অগ্রে রাখিয়া আমার বাক্যানুসারে সেই রাজাকে এইরূপে বলিবে।

শাক্তরব। ভগবন্, আদেশ করুন।

কান্তপ। আমি তপস্বী, আপনার নিজ উচ্চ বংশ, আপনার প্রতি বন্ধুবান্ধবের দ্বারা অমুৎপাদিত শকুন্তলার গাঢ় অনুরাগ, এই সকল বিষয় সম্যক্রূপে বিবেচনা করিয়া ইহাকে পত্নীমধ্যে সাধারণগৌরবপ্রদর্শনপুরঃসর দেখিবেন ; ইহার অধিক সৌভাগ্য ভাগ্যায়ত্ত ; বধূর বন্ধুগণের সে বিষয়ে বলা উচিত নহে।

Sarangarava.—Holy sage, it is heard that a friend should be followed to the side of a piece of water. Here is the border of a lake. Giving your instructions here, it behoves you to go back.

Kasyapa—Let us then betake ourselves to the shade of this fig tree.

All.—[*Walking stood there.*]

Kasyapa.—[*Aside.*] What appropriate message shall I send to that respectable Dushyanta? [*Reflects.*]

Sakuntala.—[*As de.*] Dear friend, see that ruddy goose, distressed at not seeing her mate who is hidden by the lotus-leaves, cries aloud. But I do what is difficult to do.

Anasuya.—Dear friend, don't say so.

She, too, passes without her mate the night made longer by sorrow. The tie of hope makes (the heart) endure the agony of separation, heavy though it is, (be it never so great).

Kasyapa.—Sarangarava, with Sakuntala before you, tell the kind Dushyanta from me.

Sarangarava.—Let your holy reverence command.

Kasyapa.—Thinking of us whose riches consist in the conquest of self, of your own high lineage, and of Sakuntala's love (to you a matter of experience) for you, which was not in any way brought about by her relations ; you should look upon her as one of your wives with common (equal) respect. More than this is in the power of fate ; it should not be spoken (asked) by the bride's relations.

शार्ङ्गरवः । सन्देशः सुगृहीतः, अवधारितः ; न विचारिष्याम इत्यर्थः ।

काश्यपः । अनुशासनीया उपदेष्टव्या ; वनं शोकः येषां ते वनीकसः वनवासिनः सन्तः अपि लोकानां संसारिणां अयं इति लौकिकः आचारः तं जानन्ति ये तादृशाः वयम् । आतोऽनुपसर्गे इति जानातेः कः ।

शार्ङ्गरवः । धीः प्रकृष्टा बुद्धिः येषां तेषां भवादृशां कश्चित् अविषयः अनीचरः नास्ति । बुद्धिप्रभावेण सर्वे वेत्ति भवान् इत्यर्थः ।

काश्यपः । पत्युः कुल इति पतिकुलम् पतिगृहम् । “कुलं जनपदे गीते सजातीयगणेऽपि च । भवने च तनी क्लीबम् इति मेदिनी ।”

गुरुन् श्युषस्वः सपत्नीजने प्रियसखीवृत्तिं कुरु विप्रकृतापि रोषणतया भर्तुः प्रतीपं मात्मगमः ; परिजने भूयिष्ठं दक्षिणा भव, भाग्येषु अनुत्सिकिनी भव । युवतय एवं गृहिणीपदं यान्ति, वामाः कुलस्य आधयः ॥ १ ८ ॥

गुरुन् श्युषस्वपत्नीन् माननीयान् जनान् श्युषस्व सेनस्व ; समानः एकः पतिः यस्याः सा सपत्नी सा एव जनः सपत्नीजनः तस्मिन् प्रिया चासौ सखी चेति प्रियसखी तस्याः वृत्तिः व्यवहारः तां कुरु ; सपत्नीभिः सह सौहार्देन कालं नय, कलङ्गं मा कार्षीं रित्यर्थः ; विप्रकृता कृतविप्रिया विमानिता इति यावत्, अपि रोषणतया कोपनतया रोषणशब्दित्यर्थः प्रतीपं मात्मगमः क्रोधात् स्वामिनः विरुद्धचारिणी मा भव ; परिजने अनुजीविजने भूयिष्ठं दक्षिणा अभिप्रायानुवर्तिनी अनुकूलिनि यावत् भव, भाग्येषु अभ्युदयेषु अनुत्सिकिनी अदृष्टा भव । युवतयः एवं इत्यं ईदृशाचरणेन इत्यर्थः गृहिण्याः गृहलक्ष्याः पदं स्थानं यान्ति प्राप्नुवन्ति, वामाः प्रतीपचारिण्यः कुलस्य स्वामिगृहस्य आधयः पीडास्वरूपाः व्याधयः इव क्लेशदायिन्यः भवन्तीति शेषः ।

“शशुषुदृशां सनः” इति सन्नन्तात् शृणोतिः आत्मनेपदम् (श्युषस्व) । समानः पतिः यासां ताः सपत्न्याः पतिशब्दात् स्त्रियां ङीप् लुक् च निपातनात् समानस्य सादेशः नित्यं सपत्न्यादिषु । दधधातोः कर्त्तरि (अनः) युच् क्रुधमसार्थेभ्यश्च इति युच् स्त्रियां टाप् रोषणा तस्याः भावः भावे तल् । प्रतिगता आपो यस्मात् इति विग्रहे “ऋक्पूर्वधूः पथामानचे इति समासान्तः अः “ह्यन्तरूपसर्गेभ्योऽपि ईत्” इति अकारस्थाने ईत् । आत्मगमः, शीतरे लङ् च इति चकारात् लुङ्, तेन हि—

मात्मगमः, मात्ममच्छः, मात्मगच्छ इति लकारवयम् । भाग्येषु इति भावे समसौ । युवन् शब्दस्य स्त्रियाम्, युवतिः इति रूपं यूगसिः । युवती, युगी इति रूपद्वयम् व्याकरणान्तरसिद्धम् भवति । आङ्पूर्व्यात् दधातेः किः आधिः “पुंश्याधिर्मानसौव्यधेयमरः” ; विधेयविशेषणत्वात् लिङ्गस्य स्वातन्त्र्यम् ॥ १८ ॥

Change of voice.—गुरवः श्युष्यन्ताम् प्रियसखीवृत्तिः क्रियताम् प्रतीपं मात्म नामि गृहिणीपदं यायते । युवतिभिः वामाभिः आधिना भूयते ।

N. B. Here is another trait in the character of Kanwa. He asks his daughter not to stand against her husband, though he might insult her ; and to live amicably with the rival wives of her husband ; such an advice can proceed from a being standing on an exalted platform, rising high above the petty jealousies and keen sensibilities distract the minds of the common herd of human beings.

গৌতমী । एतच्छब्दान् परिमाखी वतुप् एतावान् । यत्तदेतन्मैः परिमाखी वतुप् ।

काश्यपः । प्रदीय पावसान् कर्त्तव्य । युक्तमिति अर्थाधीनपदनिमुत् ।

শার্ঙ্গরব । আপনার সন্দেশবাক্য আমরা বিশেষরূপে অবধারণ করিলাম ।

কাশ্যপ । বৎসে এক্ষণে তোমাকে কিছু উপদেশ দিব ; আমরা অরণ্যচারী হইলেও লোকাচার আমাদের বিদিত ।

শার্ঙ্গরব । ধীমান্দিগের কিছুই অগোচর নহে ।

কাশ্যপ । তুমি এ স্থান হইতে পতিগৃহে গমন করিয়া ব্রহ্মপ্রভৃতি গুরুজনকে সেবা করিবে, সপত্নীজনের প্রতি প্রিয়সখীর স্থায় ব্যবহার করিবে ; স্বামী অবমাননা করিলেও ক্রোধবশতঃ তাঁহার প্রতিকূলাচরণ করিও না । পরিজনদের প্রতি অত্যন্ত অমুকুল হইবে । অভ্রাদয়ে অহঙ্কৃত হইও না । যুবতীগণ এইরূপে গৃহিণীপদ প্রাপ্ত হইয়া থাকে ; প্রতিকূলচারিণীগণ গৃহের যন্ত্রণাস্বরূপ । গৌতমী কি বিবেচনা কর ?

গৌতমী । বধুজনের প্রতি এই উপদেশ (পর্যাপ্ত) । বৎসে এই সমস্ত মনে রাখিবে ।

কাশ্যপ । বৎসে, আমাকে ও সখীদিগকে আলিঙ্গন কর ।

শকুন্তলা । পিতঃ, প্রিয়ংবদা প্রভৃতি সখীগণ কি এ স্থান হইতে নিবৃত্ত হইবে ?

কাশ্যপ । বৎস ইহাদিগকেও যোগ্যপাত্রের অর্পণ করিতে হইবে । ইহাদিগের তথায় গমন করা উচিত নহে । তোমার সহিত গৌতমী গমন করিবে ।

Sarangarava.—We have got the message.

Kasyapa.—Now, my child, you should be advised. Though a dweller of the forest, we know the practices (the ways) of the world.

Sarangarava.—Nothing is beyond the scope of men of a high order of intellect.

Kasyapa.—You, then, having from this place gone to your husband's, serve with respect your superiors ; towards the rival wives of your husband have recourse to the conduct of a dear friend. Never in anger go against your husband, even when

treated with slight and harshness (by him). Towards the attendants be kind and courteous ; and be not puffed up in times of good fortune. In this way do young women get the position of the mistress of a house. Those who act in a contrary way is the pest of a house.

What does Gautami think of it ?

Gautami.—This advice is enough for a young wife. Bear all this in mind, my child.

Kasyapa.—Embrace me and your friends, child.

Sakuntala.—Father, are Priyambada and other friends to go back from this place ?

Kasyapa.—They too will be given away in marriage ; it is not proper for them to go there. Gautami will go with you.

शकुन्तला । [पितरमाश्लिष्य] आश्लिष्य आलिङ्ग्या, मलयपर्वतस्य तरुः तस्मात्
उन्मूलिता उत्पाटिता चन्दनलता, चन्दनस्य लता, शाखा सा इव समे शाखालते
इत्यमरः । अन्वः देशः इति देशान्तरम् “मयूरव्यंसकादयश्च, इति निपातनात् समासः ।
मलयतटीन्मूलिता चन्दनलता इति पाठे मलयस्य अद्रेः तटात् रीधसः उन्मूलिता
चन्दनलता चन्दनमाश्रिता लता इति व्याख्यानम् वस्तुतस्तु अयं पाठः सुसङ्गतः
प्रतिभाति ।

काश्यपः । वत्से कथं विधुरा भवसि ?

वत्से त्वं अभिजनवतः भर्तुः ज्ञाघ्ये गृह्णीपदे स्थिता तस्य विभवगुरुभिः कृत्यैः
प्रतिक्षणमाकुला अचिरात् प्राची अकं इव पावनं तनयं प्रसूय, मम विरहजां शुचं
न गणयिष्यसि ।

अभिजायते अस्मिन् इति अभिजनः (वज्रये कः) वंशः स प्रशस्तः अस्य इति
अभिजनवान् (प्रशंसायां मतुप्) तस्य महाकुलीनस्य भर्तुः स्वामिनः ज्ञाघां अर्हति
इति दण्डादिभ्यो यः तस्मिन् ज्ञाघ्ये गृह्णीये गृह्णीपदे स्थिता तस्य विभवेः सम्पद्भिः
गुरुभिः महान्ति तैः कृत्यैः कार्यैः प्रतिक्षणं सततमेव आकुला आकण्टक्षिता अचिरात्
शीघ्रं प्राची पूर्वा दिक् अकं सूर्यमिव पावनं खल्लात् पुनानेः कर्त्तरि ल्युट्, अनः)
पवित्रं तनयं प्रसूय जनयित्वा, तस्मिन्नपत्ये ममत्वापहतचित्ता सती इत्यर्थः, अथि
वत्से मम विरहात्जायते या ताम् विरहजां वियोगनिमितां शुचं व्यथा (शीघ्रतेः
भावे क्लिप्) न गणयिष्यसि, न संसृसे, नानुभविष्यसि इत्यर्थः । उक्तेषु भावेषु सतत-
मेव चित्ताभिनिवेशात् मस्तिनाया अवसर एव न भविष्यतीति भावः । द्वितीये चरणे
उपमासङ्कारः ॥ १८ ॥

Change of voice.—স্থিতযা, আকুলযা তথা বিরহজা যুক্ত ন মন্থয়িত্যে ।
শকুন্তলা । [সখী উপল্য] সমং যুগপদেব, এককালমেব । পরিব্রজিষ্যাম্
আলিঙ্গনম্ ।

সখী । [তথা ক্রমা] নামেতি সম্ভাবনায়াম্ প্রত্যভিমানি কারষী মন্থরঃ মন্থঃ
অপটুরিত্যর্থঃ ; স্মৃতিশ্রৈখিল্যবান্ ।

সখী । পাপং অনিষ্টং শঙ্কতে ইতি শঙ্কধাতৌ : ষিনিঃ । ক্লেহবান্ জনঃ ক্লেহা-
খ্যদস্য অমকুলমুত্তপ্ৰস্বতে ইতি ক্লেহস্য ধর্ম্যঃ ।

শাক্তবঃ । অন্যত্ যুগমিতি ইতি যুগান্तरं যামান্तरং আকুদঃ গতঃ ।

শকুন্তলা । [পিতাকে আলিঙ্গন করিয়া] পিতার ফোড় হইতে চুত হইয়া চন্দন-
তরুবিচূত চন্দনশাখার স্তায় কিরূপে দেশান্তরে জীবনধারণ করিব ?

কাণ্ডপ । বৎসে, কেন এরূপ কাতর হইতেছ ?

সংসংশ্লিত স্বামীর স্পৃহণীয় গৃহিণীপদ প্রাপ্ত হইয়া, তাঁহার ঐশ্বর্য্যাহেতু বহুবিধ
গুরুতর কাণ্ডে অনুকূল বাস্তব থাকিবে এবং শীঘ্রই পূর্ব্বদিক সূর্য্যকে যেরূপ প্রকাশ করে,
সেইরূপ গোত্রপাবন পুত্র প্রসব করিয়া তুমি আমার বিরোগজন্তু শোক অনুভব
করিবে না ।

শকুন্তলা । [পিতার চরণে পতিত হইলেন] ।

কাণ্ডপ । তোমার সম্বন্ধে বাহা ইচ্ছা করিতেছি তাহাই হউক ।

শকুন্তলা । [সখীস্বরের নিকট গমন করিয়া] সখি, তোমরা উভয়ে আমাকে এক
সময়ে আলিঙ্গন কর ।

সখীস্বর । [তাহা করিয়া] সখি, যদি সেই রাজর্ষি চিনিতে না পারেন তাহা হইলে
তাঁহার অনামাঙ্কিত এই অঙ্গুরীয় তাঁহাকে দেখাইবে ।

শকুন্তলা । তোমাদের এই কথার আমি কম্পিত হইতেছি ।

সখীস্বর । ভয় করিও না, স্নেহে অনিষ্ট আশঙ্কা করে ।

শাক্তবঃ । সূর্য্য অহরান্তরে গমন করিলেন ।

Sakuntala.—[*Embracing her father*]. How shall I, removed
from your lap, like a twig of the Sandal severed from the tree on
the Malaya mountains, be able to support life in another country ?

Kasyapa —Why are you, my child, so much afraid ?

Being in the respectable position of the mistress of the house
of a husband of noble descent, and occupied every minute with
the several duties weighty by reason of his greatness ; and even
as the East sends forth the sun, so having ere long brought forth a
pure son, you will not take to heart the grief brought on by separa-
tion from me.

Sakuntala.—[*Falls at the feet of her father.*]

Kasyapa.—May you have what I wish (for you).

Sakuntala.—[*Approaching her friends.*] Friends, embrace me both of you, at one and the same time.

The two companions.—[*Doing the same.*] Friend, if the king be slow in recognising (you), show him this ring with his own name engraved on it.

Sakuntala.—I shudder at this instruction of yours.

The two companions.—Do not fear. It is affection which suspects evil (even where there is none).

Sarangarava.—Let your ladyship make haste. The sun has already entered the second period of the day.

काश्यपः । चिराय चतुरन्तमहौसपत्नी भूत्वा, अप्रतिरथं दौष्यन्ति तनयं निवेश्य, तदर्पितकुटुम्बभरेण भर्ता सार्द्धं शान्ते अस्मिन् आश्रमपदे पुनः पदं करिष्यसि ॥२०॥

चिराय बहुकालं व्याप्य चत्वारः अर्थावाः अन्तः सौमा यस्याः सा चतुरन्ता तादृशी महौ तस्याः सपत्नी भूत्वा, चिरं रात्रः महिषी भूत्वा इत्यर्थः, नास्ति प्रतिरथं प्रतिहन्त्री यस्य सः अप्रतिरथः जगति एकवीरः इत्यर्थः तं दुष्यन्तस्य अपत्यम् पुमांसं दौष्यन्ति (अतः इज्) तनयं पुत्रं निवेश्य राज्ये अभिषिच्य, तस्मिन् पुत्रे अर्पितः न्यस्तः कुटुम्बानां आत्मीयानां भरः पालनभारः येन तेन भर्ता पत्या सार्द्धं सह शान्ते, श्रमरसप्रधाने अस्मिन् आश्रमे पुनरपि पदं स्थानं पदं व्यवसितव्याणस्थानलक्षाङ्गि-वस्तुषु इत्यमरः करिष्यसि ; अत्रैव आगत्य वानप्रस्थधर्मं चरिष्यसि इत्यर्थः ॥ २० ॥

Change of voice.—सपत्न्या...पदं करिष्यते कारिष्यते वा ।

गीतमी । परिहृयते, जह्यातः कर्मकर्तारि लट् ।

अथवेति केनचित् व्याजेन एषा विलम्बिष्यते इत्यर्थः ।

काश्यपः । वत्से तपसः अनुष्ठानं आचरणम् उपरुध्यते व्याहन्यते । होमवेला वर्धते ; अत्र विलम्बिष्यति नाहमलमिति तात्पर्यम् ।

शकुन्तला । [भूयः पितरमाश्रित्य] महियोगदुःखं माजीगणः क्रच्छपराकादिभिः नितरां क्लिष्टं शरीरं मददुखेन भूयो मा तापय । उत्कण्ठेति अन्नं योगात् क्लो लब्ध् उपसर्गपूर्व्यात् ।

काश्यपः । [निश्वासं परित्यज्य] ।

वत्से त्वया रचितपूर्वम् उटजहारि विरुद्धं नीवारवर्णिं विलोकयतः मम शोकः कथं नु शनं एष्यति ॥ २१ ॥

अयि वन्से लया पूर्वे रचितं इति रचितपूर्वे मयूरव्यसकादयश्चेति निपातनात् समासः चरट भूतपूर्वे इति निर्देशात् पूर्वशब्दस्य परनिपातः प्रदत्तमित्यर्थः चटमस्य पर्णशालायाः हारि हारदेशे विरुद्धं जातम् अङ्कुरितं नीवारस्य दृष्यमान्यविशेषस्य बलिं पूजार्थं उपहारं विलोकयतः पश्यतः प्रसङ्गक्रमेण त्वा स्मरतश्च मे शीकः कथं शमं शान्तिं एष्यति प्राप्स्यति ; न कथमपि मे शीकी लयं गमिष्यति इत्यर्थः ।

Change of voice.—...शीकेन शमः कथं एष्यते आयिष्यवाते ।

हारशब्दः हलन्तः स्त्रीलिङ्गः । रीकृतेः क्तः कटः ।

सखी । [शकुन्तला विलोक्य] हा धिक् हा धिक् अन्तर्हिता शकुन्तला वन-
राज्या । राज्ञिः श्रेणी ।

काश्यपः । सह धर्म्यं आयमधर्म्यं चरति या सा सहधर्म्यचारिणी शकुन्तला ।
निगृह्य निरुध्य ।

उभे । विरहितं त्यक्तं रहयतेः कर्मणि क्तः । शून्यं जनशून्यं जीर्णारण्यमिव ।

काश्यपः । स्नेहस्य प्रवृत्तिः प्रसरः एवं पश्यति या सा एवंदर्शिनी स्निग्धजनस्या-
भावे जगत् शून्यमिव प्रतीयते इति स्नेहस्य धर्म्यः । [विमर्शेन चिन्तया सह वर्तमानं
इति सविमर्शं चिन्तामन्यरम्] हन् इति हर्षे स्वस्थस्य भावः स्वास्थ्याम् स्वस्थ्यन्तता ।

कन्या परकीय एव अर्थः अद्य तां परियहीतुः संप्रेष्य मम अयं अन्तरात्मा
प्रत्यर्पितन्यास इव प्रकामं विशदः जातः ॥ २२ ॥

कन्या ऊढा दुहिता परस्य अयं इति परकीयः अन्यदीयः एव वृत्तात् कुरति कृप्रत्ययः
कुक् च, अर्थः ; अन्यस्य न्यस्तं धनमिव । ताम् कन्यां अद्य परियहीतुः स्वामिनः
सकाशमित्यध्याहारेण व्याख्येयम्, यद्वा सम्बन्धमात्रविवक्षया षष्ठी, संप्रेष्य प्रेथ्य मम
अयं अन्तरात्मा प्रत्यर्पितः प्रतिदत्तः न्यासः निक्षेपः न्यस्तं धनमित्यर्थः येन स तादृशः
इव प्रकामं अत्यर्थं विशदः निर्धूलः निश्चिन्तः जातः । प्रेरणकर्मणः अन्तरात्मा
आरीपात् एककर्तृकालनिर्वाहः ॥ २२ ॥

[निष्क्रान्ता. सर्वे ।]

N. B.—This stanza furnishes a clue to ascertaining the high moral character of the holy sage Kanwa

शकुन्तला । [आज्ञमेव अङ्गभूमी इहेय ।] पिताः, कवे पुनराय तपोवन देखि ?
काशप । पुन,—बहकाल बापिया चतुरर्णवेष्टित पृथिवीर सपत्नी इहेय । अङ्गितीष
नीर दुवास्तनयके राज्ञे निवेधित करतः एव पुरे कुटुम्बपालनभार अर्पणपूर्वक
आग्नीर सहित् এই শান্ত আজ্ঞে পুনরায় বাস করিবে ।

গৌতমী । বৎসে, গমনের সময় অতিক্রান্ত হয় ; পিতাকে নিবৃত্ত কর । অথবা
বিলম্ব ইহলেও এ বারংবার এইরূপ বলিবে ; অতএব আপনি নিবৃত্ত হউন ।

কান্তপ। বৎসে, তপস্তার অনুষ্ঠানের ব্যাঘাত হইতেছে।

শকুন্তলা। [পুনরায় পিতাকে আলিঙ্গন করিয়া] আপনার শরীর তপশ্চরণ হেতু সীড়িত ; আমার জন্ত অতিশয় উৎকর্ষিত হইবেন না।

কান্তপ। [নিবাসত্যাগপূর্বক] বৎসে, তুমি পূর্বের পূর্ণশালার দ্বারে নীবার ধাক্কা দ্বারা যে পূজোপহার দিয়াছিলে এবং যাহা এক্ষণে অঙ্কুরিত হইয়াছে তাহা দেখিয়া কিরূপে আমার শোকশান্তি হইবে ?

গমন কর, তোমার পথ মঙ্গলময় হউক।

[শকুন্তলা এবং সহগামিগণ নিষ্ক্রান্ত]

সখীষয়। [শকুন্তলার প্রতি দৃষ্টিপাত করিয়া] হায় ! হায় ! শকুন্তলা বনশ্রেণীদ্বারা অন্তর্হিত হইলেন।

কান্তপ। [নিবাসত্যাগপূর্বক] অনন্থয়ে, তোমাদের সহিত যিনি ধর্ম আচরণ করিতেন তিনি গমন করিয়াছেন ; শোকনিরোধপূর্বক আমার অনুসরণ কর।

[গমন করিলেন]

উভয়ে। পিতঃ, শকুন্তলাবিহীন, শূন্য তপোবনে যেন প্রবেশ করিতেছি।

কান্তপ। স্নেহ এইরূপই দেখিয়া থাকে। [চিন্তাকুলভাবে গমন করিয়া] আঃ আজ শকুন্তলাকে পতিগৃহে পাঠাইয়া স্বাস্থ্যলাভ করিলাম।

কারণ—কন্তা পরের সামগ্রী, অদ্য সেই কন্তাকে ভর্তৃসমীপে প্রেরণ করিয়া আমাব এই চিন্তা যেন স্তম্ভ পদার্ব প্রত্যাগণপূর্বক অত্যন্ত নির্মল ও নিশ্চিন্ত হইয়াছে।

[সকলে নিষ্ক্রান্ত]

Sakuntala.—[*Standing with her face towards the hermitage*].
Father, when shall I see the hermitage again ?

Kasyapa.—Listen ;

Having lived for a long time as the rival (as wife) of this earth of which the boundary are the four oceans, and placing the matchless, Dushyanta-begotten son (on the throne), you will again set foot in this hermitage with your husband, by whom the burden of the family shall have been placed on his son.

Gautami.—The time of our journey wears away. Allow your father to return or let your reverence go back, for she will be again and again speaking these things, whatever delay it may cause.

Kasyapa.—My child, the observance of penance is about to be obstructed.

Sakuntala.—[*Embracing her father again*].—This body of my

father has (already) suffered much from the practice of penance. Do not, therefore, sorrow much on my account.

Kasyapa.—[*With a sigh*]. Ah ! my child ! How will my sorrow come to its end, when I shall see the sacred offering of the Nibara grains, made previously by you at the door of the cottage, and now sprouting up ? Go now, may your path be free from dangers. [*Exeunt Sakuntala and her attendants.*]

The two companions.—[*Looking at Sakuntala*]. Alas ! Alas ! Sakuntala has been hidden by the row of trees.

Kasyapa.—[*With a sigh*] Anasuya, your companion in the practice of religious rites has gone. Check your sorrow and follow me. [*Walks away*].

Both the friends.—Father, we enter the sacred grove, a desert, as it were, being left by Sakuntala.

Kasyapa.—The course of affection views (every thing) in this light. [*Walking thoughtfully*]. Having sent Sakuntala to her husband's, I have now got ease. For,—a daughter is but the property of another. Having sent her today to her husband, my soul has become free from anxiety as on returning (to the owner) the property held in trust.

[*Exeunt all.*]

End of the 4th Act.

पञ्चमोऽङ्कः ।

विदूषकः । [कर्णं दत्वा] भो वयस्य सङ्गीतशालान्तरे अवधानं देहि । कल-
विशुद्धायाः गीतेः स्वरसंयोगो श्रूयते । जाने तदभवती हंसपदिका वर्णपरिचयं
करोतीति ।

सङ्गीतस्य शाला गृहं तस्य चान्तरे अभ्यन्तरे अवधानं मनःसंयोगं देहि । सङ्गीत-
शालामध्यात् उत्तिष्ठत् गीतमाकर्णयितुमवहितो भव । कला मधुरा विशुद्धा
निर्दोषा च तस्याः कलविशुद्धाया गीतेः स्वरसंयोगः स्वरसम्बन्धः श्रूयते । हंसपदिका
वाद्यः पद्मन्तरम् । वर्णस्य गीतिक्रमस्य भेदे गीतिक्रमे चिन्ने वर्णः, गीतक्रमे स्तुतो
भेदे वर्णशब्दः प्रयुज्यते इति ज्ञेयाशुधः । वर्णो बिजादिशुक्लादियशोगुणकयासु च ।

श्रुतौ ना न स्त्रियां भेदरूपाक्षरविलेपने ॥ इति भेदिनी । परिचयः अभ्यासः तं वर्षपरिचयं गानक्रियाभ्यासं करोति ।

राजा । आकर्णयामि इति वर्त्तमानसामीप्ये वर्त्तमानवदा इति भविष्यति लट् ; यद्वा यावत्पुराणिपातयोर्लट् इति लट् ।

आकाशे इति—

अभिनवभधुलोलुपस्त्वम्

तथा परिचुस्व्य चूतमञ्जरौ ।

कमलवसतिमात्रनिर्वृती

मधुकर विष्कृतीऽसि एनां कथम् ॥

हे मधुकर, हे भमर, हे कामुक इति च ध्वन्यते, मधुव्रते मधुकरः कामुकेऽपि प्रकीर्तितः इति विश्वः ; अभिनवं प्रत्यय यत् मधु पुष्परसः अधररस इति गूढोऽर्थः । तत्र लोलुपः लुब्धः त्वं चूतस्य आमस्य मञ्जरौ मुकुल तथा तादृशं सप्रणयं परिचुस्व्य, कमले वसतिः वासः तथा एव नतु रसास्वादेन निर्वृतं सुखितः एनां चूतमञ्जरौ कथं विष्कृतिः असि । ज्ञानार्थस्य गत्यर्थे पर्यवसानात् कर्त्तरि क्तः यद्वा आदिकर्मणि कर्त्तरि क्तः गीतेनानेन राज्ञः शकुन्तलाविस्मरणमुल्लिखितम् । यङ्लुगन्तात् लुभधातीः कर्त्तरि अच् भव्य पत्वम् । लुब्धोऽभिलाषुक स्तणक समौ लोलुपलोलुभी इत्यमरः । कमलवसतिश्च्युतात् स्थायं मात्रच्प्रत्ययः नतु मयूरव्यंसकादिङ्गात् समासः तथात्वे समासान्तरं न भवति ।

राजा । अहो इति आश्चर्य्यं अव्ययम्, रागं अनुरागं परिवहति चरति खवतीति यावत् या सा रागपरिवाहिणी अनुरागस्तु गीतिः ।

विदूषकः । गीतितात्पर्य्यं किमवबुद्धं त्वया ।

राजा । [स्मितं कृत्वा] अयं जन हंसपदिकालक्षणः सकृत् एकवारं कृतः प्रणयः येन सह यस्मिन् वा इति सकृत्कृतप्रणयः । देवीं वसुमतीं मण्डिषीं अन्तर्देष्टुं विना लक्षणमपि नान्यत्र तिष्ठामिति प्रतिज्ञानिमित्तं अस्याः हंसपदिकाया उपा-
लम्भनं तिरस्कारं गतीऽपि प्राप्तीऽपि । अतः वयस्य त्वं हंसपदिकायाः सकाशं गत्वा मम वचनमनुसृत्य तां ब्रूहि “यदहं सम्यक् निर्भन्सितोऽस्मि इति ।” उपा-
लम्भः तिरस्कारः उपाङ्पूर्वात् लभेर्बञ्ज् ।

विदूषकः । तथा हंसपदिकया परकीयैः सखीसम्बन्धिभिः हंसैः गृहीतस्य शिखण्डके शिरसि ताड्यमानस्य आह्वयमानस्य मे इदानीं वीतरागस्य विषयवासना-
ग्रन्थस्य अप्सराभिः सुरनारीभिः गृहीतस्य इव मीनः मुक्तिः परिमाणमिति यावत् निर्वाणमन्यद् नास्ति । मीनः शब्दः अत्र शिष्टः । शिखण्डके इति अवच्छेदे सप्तमी ।

রাজা। নাগরিকস্বয়ং বসিকলস্বয়ং ব্রহ্মি: আশ্বার: তথা ব্রহ্মি নাগরিকস্বয়ং।

[তাহার পর আসনস্থিত রাজা ও বিদূষকের প্রবেশ]

বিদূষক। [শ্রবণ করিয়া] বয়স্তু, সঙ্গীতশালায় দিকে মনোযোগ দেন। মধুর বিগুহ গীতালোপ শুনিতে পাওয়া যাইতেছে। বোধ হয় দেবী হংসপদিকা রাগাভ্যাস করিতেছেন।

রাজা। মৌনাবলম্বন কর, শ্রবণ করি। [আকাশে গীত হইতেছে]

হে মধুর, তুমি অভিনব মধুলোলুপ। চুতমঞ্জরীকে সেরূপে চুষন করিয়া এক্ষণে কমলবাসে সুখী হইয়া ইহাকে কিরূপে বিন্মত হইলে ?

রাজা। [দ্বিষৎ হাস্ত করিয়া] এই ব্যক্তির সহিত একবার মাত্র প্রণয় করা হইয়াছে। ইহার নিকট হইতে দেবী বসুমতীর জন্ত বিশেষ তিরস্কার প্রাপ্ত হইয়াছি। বয়স্তু আমার বাক্যানুসারে হংসপদিকাকে বল, যে আমি যথেষ্ট ভিন্নস্বত হইয়াছি।

বিদূষক। আপনি যেরূপ আদেশ করেন। [উঠিয়া] বয়স্তু অঙ্গুরোগৃহীত মুমুক্ষুর স্তায় তাহার কর্তৃক অস্ত্রের হস্তের দ্বারা গৃহীত এবং মস্তকে তাড়্যমান আমার মুক্তির সম্ভাবনা নাই।

রাজা। যাও, নাগরিকের ভাবে ইহাকে বল।

বিদূষক। আর উপায় কি ? [নিক্রান্ত]।

Then enter Vidushaka and the king sitting on a seat.

Vidushaka.—[*Listening.*] Give attention, O friend, to the interior of the music-room. Notes of sweet and faultless music are heard.

I think the lady Hansapadika is practising the notes.

King.—Hush ! (Be quiet.) I listen.

[*Sings in the air.*]

O Bee, greedy of fresh honey as you are, how have you, after having kissed the mango-blossom in that way, forgotten it, being contented (now) by a mere stay in the lotus ?

King.—Oh ! A strain overflowing with passion.

Vidushaka.—Do you understand the meaning of the words in the song ?

King.—[*Smiling.*]—This person has for once been made love to; from her I have got a good censure in reference to queen

Vasumati. Friend Madhavya, tell Hansapadika, using my words that I am sharply reproached.

Vidushaka.—What your Majesty commands (will be done). [*Rising*]. O friend ! caught hold of by the hair and beaten by her through the hands of others, for me there is no (chance of) escape, as there is none of emancipation for an ascetic free from worldly attachment, when seized by a nymph.

King.—Go and communicate it to her in the fashion of a courteous person (a gallant).

Vidushaka.—What help is there ? [*Exit*].

राजा । [आत्मगतम्] इष्टः अभिमतः दयितः इत्यर्थः स चासौ जनश्रेति इष्टजनः प्रियजनः तेन विरहः तस्मात् ऋते विना प्रियविरहं विनापि, दुःखकारणे अवियमानेऽपि, किमिति गीतश्रवणात् अत्यर्थमुन्मत्तनायमानोऽस्मि ।

‘अथवेति — औत्सुक्यस्य हेतुमुपन्यस्यन्नाह—

रम्याणि वीक्ष्य, मधुरान् शब्दान् निश्चय्य च सुखितोऽपि जन्तुः पर्युत्सुकोभवति इति यत् तत् नूनं भावस्थिराणि जननान्तरसौहृदानि चेतसा अवोधपूर्वं अरतिः॥२॥ रम्याणि नयनसुभगानि मनोरमाणीति यावत् वस्तूनि वीक्ष्य दृष्ट्वा मधुरान् मनोहरान् शब्दान् गीतध्वनीन् निश्चय्य आकर्ष्य, च सुखं जातमस्य इति सुखितः तारकादित्वापि तच्च ; दुःखकारणाभाववान् जन्तुः प्राणौ अपर्युत्सुकः पर्युत्सुकः भवति इति पर्युत्सुकोभवति परिदुर्गन्धनाशमानः पर्याकुलः इति यावत् भवति इति यत् तद्वृत्तिं निश्चितमेव भावे अन्तर्हृदये स्थिराणि हृदानि यद्वा भावैः वासनाभिः स्थिराणि निश्चलानि जन्मसहस्रैरपि दूरीकर्तुमशक्यानीति भावः, अन्यत् जननं जन्म इति जननान्तरं जन्मान्तरं तव सौहृदानि, प्रणयादीनि सुहृदयशब्दान् अण्विजते सौहृदपदं सिद्धम्, हृद्भग्नमिच्छते पूर्वपदस्य च इति सूत्रस्य नादावसरः तथाच वामनः “सौहृददीर्घद-शब्दावपि हृद्भावात्” हृदयस्य हृत्तेख्यदण्ठासेषु इति ह्रस्वावः । चेतसा मनसा, अवोधपूर्वं विषयविशेषज्ञानाभावपूर्वं अरति । तथाचोक्तं कविना मनी हि जन्मान्तर-संज्ञेतिशम् । अत्र विशेषे प्रस्तुते सामान्योक्तेरप्रशंसा । वस्तुनित्यलकावृत्तम् तद्वच्चम् ज्ञेयं वस्तुनित्यलकं तभजा जगौगः ।

Change of voice—सुखितेनापि जन्तुना पर्युत्सुकीभूयते ।... अर्यते... सौहृदानि ।

N. B. In this sloka the poet speaks of the view that human beings have faint recollections of the occurrences and experiences of an ante-natal existence. And it brings to mind

Wordsworth's celebrated Ode on the Immortality of the Soul.
The following lines have a parallel idea :—

"Hence in a season of calm weather,
Though inland far we be,
Our souls have sight of that immortal sea
Which brought us hither ;
Can in a moment travel thither ;—
And see the children sport upon the shore,
And hear the mighty waters rolling evermore."

The leading idea is thrown out in :—

"Our birth is but a sleep and a forgetting.
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar ;
Not in entire forgetfulness,
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home : "

[एवं ক্লিয়ন্ ভক্তকষ্টমানসিস্তি ।]

রাজা । [আসন্নগত] এই গীত শুনিয়া ইষ্টজনবিরহব্যতিরেকেও কেন অত্যন্ত উৎকণ্ঠিত হইলাম । অথবা সুখী ব্যক্তিও রমণীয় পদার্থ অবলোকন করিয়া এবং মনোহর শব্দ শ্রবণ করিয়া যে উৎকণ্ঠিত হয়, তাহা নিশ্চয় জগদে দৃঢ়-অঙ্কিত পূর্ব-জন্মান্তরীণ সৌহার্দের বিষয় অজ্ঞানপূর্বক চিন্তের দ্বারা স্মরণ করে (এই জন্ত) । [উৎকণ্ঠিতভাবে রহিলেন] ।

King.—[*Aside*]. On hearing this song, why have I become anxious, even without separation from beloved persons ? Or,—

That even a happy being seeing beautiful objects, and hearing sweet sounds, becomes anxious is because he recollects unconsciously in mind the affection of other lives, deeply seated in the heart. [*Sits pensive.*]

[ততঃ প্রবিশতি কল্কাকী]

কল্কাকীকথনং যথা—অন্যঃপুত্রস্বামী ভক্তি বিদ্যা মুখ্যবস্তুনিহিতঃ ।

सर्वकार्यार्थकुशलः कञ्चुकीत्यभिधीयते ।

अरावैकव्ययुक्तेन विशदगामेण कञ्चुकी ।

कञ्चुकी बारवाणोऽस्त्रीत्वमरः कञ्चुकः विद्यते यस्य सः कञ्चुकी ।

कञ्चुकी । अहो इति आश्चर्य्यं अहम् ईदृशीं अरायतां अवस्थां प्राप्नोमि ।

आचार इति—

मया अवहितेन राज्ञः अवरोधपट्टेषु आचार इति या वेदयष्टिः गृहीता, बहुतिथे काले गते सा एव प्रस्थानविक्रमगतेः मम अवलम्बनार्था जाता ॥३॥

मया सावधानेन नृपस्य अन्तःपुरेषु आचारः इति सादृशेन अन्तःपुराधिकृतेन वेद-यष्ट्या कर्तव्यमिति नियमात् हेतोः या वेदयष्टिः गृहीता स्वीकृता, सा एव वेदयष्टिः बहुतिथे वङ्गणां पूरणे काले गते सति प्रस्थाने गमनसमये । विक्रमा वाङ्मातृ विक्रता विसंशुलितयावत् गतिः यस्य तस्य मम अवलम्बनाय आश्रयाय इयं इति अवलम्बनार्था, अर्थेन सह नित्यसमासः सर्व्वलिङ्गता च यद्वा अवलम्बनमेव अर्थः प्रयोजनं यस्याः सा तादृशी जाता ।

वङ्गणां पूरणः इति वाक्ये “वङ्गपूगणसङ्घस्य तिथुक्” इति उटि तिथुक् । The following bases viz. वङ्ग, पूग, गण and सङ्घ admit of the augment तिथुक् in the presence of suffix उट् ।

Change of voice.—अहं अवहितः यां वेदयष्टिं गृहीतवान् तथा एव अव-लम्बनार्था जाता ।

देवस्य राज्ञः धर्मकार्यं अनतिपात्यं कामं मयैतदनुमन्तव्यम् । अकामानुमतौ कामम् । तथापि अधुनैव धर्मस्य आसनं तस्मात् धर्माधिकारणात् आगतस्य राज्ञः पुनरपि उपरोधं क्लेशं करोति पीडां जनयति यत् तत् कलशशिष्याणां आगमनं विज्ञापयितुं नीतसहि न प्रभवामि । अथवा लोकस्य तन्त्रं “तन्त्रं स्वराष्ट्रचिन्तायां आवापः परचिन्तनेः” लोकपालनं तद्रूपः अधिकारः कर्तव्यं कर्म अविश्रमः नास्ति विश्रमः विरामो यस्मिन् स तथोक्तः । लोकपालनमेव येषां कर्म ते कदापि विश्रम-सुखं न लभन्ते इत्यर्थः विपूर्व्वात् आभ्यतेर्घञ् विश्रमः “नीदात्तोपदेशस्य मान्दस्या-नाचमेः” इति वृद्धिप्रतिषेधः ।

एतदेव प्रपञ्चे नाहं भानुरिति—

भानुः सकृद्युक्ततुरङ्ग एव, गन्धर्वः रात्रिन्दिवं प्रयाति, शेषः सदैव आहितभूमि-भारः ; षष्ठांशगतेः अपि एषः धर्मः ॥ ४ ॥

“भानवोऽर्कहराश्रवः,” भानुः सूर्यः सकृत् एकवारं युक्ताः तुरङ्गाः तुरं गच्छन्ति इति गमेः खच् । डिद्वद्भावात् टेलोपः पक्षे तुरङ्गमाः येन यस्य वा तादृशः एव, नियतमेव जीजिताश्वेन रथेन समति इत्यर्थः । गन्धर्वः वायुः रात्री च दिवा च

इति सप्तम्यर्थे हन्ते अचतुरादिभूषेण निपातितम् रात्रिन्दिवं अहर्निशं प्रयाति ।
सदागतिः सदैव वहति नास्य कदापि विग्रमः । शेषः अनन्तः सदा अनिग्रहेव
आहितः भारीयितः भूमेः भारः यस्मिन् ताडयः सततमेव भूभार वहति । षष्ठः
अग्रः वृत्तिः वर्त्तनं यस्य तस्य षष्ठांशवृत्तेः राज्ञः अपि एष एव धर्मः अविग्रहान्तमखेदं
प्रजापालनमेव राज्ञः धर्मः । एकस्यैव धर्मस्य सर्वत्र पृथङ्निर्देशात् प्रतिवस्तूप-
मालङ्कारः सा च प्रतिवस्तूपमा मालारूपा । दुष्यन्ते इति विशेषे वक्तव्ये सामान्येन
निर्देशात् अपस्तुतप्रशंसा च । इन्द्रवज्राहतम्, यदि तौ जगौग इति लक्ष्यम् ।

Change of voice.—गन्धर्वेन प्रयायते ।

यावदिति, निधीगम् स्वकर्तव्यम् राज्ञे विज्ञापनमित्यर्थः । प्रजा इति प्रजाः स्त्राः
प्रजा इव तन्मयित्वा आन्तमनाः सन् यूथानि सञ्चार्य रविप्रतप्तः द्विपेन्द्रः दिवा शीतं
स्थानमिव विविक्षन् निषेवते ॥५॥

एषः नरपतिः प्रजाः प्रकृतिपुञ्जान् स्त्राः प्रजा सन्ततीरिव प्रजा स्यात् सन्तती
जने इत्यमरः तन्मयित्वा पालयित्वा आन्त मनो यस्य सः, आन्तमनाः स्त्रिप्रमाणसः
क्लान्तः इति यावत्, यूथानि हसिदलानि सञ्चार्य इतस्ततः भ्रमयित्वा रविणा लक्ष्यया
आतपेन प्रतप्तः शब्दां मुखेन नासिकया च पिबन्ति ये ते द्विपाः तेषु इन्द्रः इव इति
द्विपेन्द्रः यूथप्रतिः दिवा शीतं क्षायामखितत्वात् सुखस्पर्शं स्थानमिव विविक्षन् विजगन्
निषेवते । द्विपेति सप्तम्यर्थे अव्ययम् । “परिनिविभ्यः सेवसितसयसिबुसइसुट्-
स्तुस्वचाम्” इति निपूर्वस्य सेवधातो षत्वं । उपमालङ्कारः । इन्द्रवज्रोपेन्द्रवज्रयोः
सङ्कररूपा उपजातिः ।

Change of voice.—आन्तमनसा...रविप्रतप्तेन...द्विपेन्द्रेण इव...निषेव्यते ।

[उपसृज्य समीपमुपगम्य] उपत्यकाद्रेरासन्ना ऊर्ध्वं भूमिरधिपत्या इत्यमरः
“उपाधिभ्यां त्यकन्नासन्नाऊदयो.” Let the affix त्यक्न् be appended to उप-
and अधि, when the meaning is “adjacent” and “high up” res-
pectively. उपत्यकायां हिमवतः आसन्नभूमौ यदरख्यं तत्र वसन्ति ये ते तथोक्ताः
काश्यपस्य कश्यपस्य सन्देशं वार्तां संवादं इति यावत् गृहीत्वा केचन स्त्रीभ्यां सह
वर्त्तमानाः इति सस्त्रीका नष्टातयेति समामान्तः कः तापसाः सम्प्राप्ताः उपस्थिताः ।
Feminine bases of the नदी class and bases ending in च्छ admit
of the augment क in the बहुव्रीहि compound. शुलेति इत्येतत् शुला यत्
कर्तव्यं तद्देशे निश्चिनोतु ।

[उाहारं पत्रं कङ्करीयं अवेणम्] ।

कङ्करी । अहो, आभि एतन्न अवहो आंशु इहेनाहि ।

(বেত্রগ্রহণ) আচার, এই হেতু রাজার অন্তঃপুংগুহে আমি বেত্রযষ্টি সাবধান হইয়া গ্রহণ করিয়াছিলাম; বহুকাল অতীত হওয়ায় সেই বেত্রযষ্টি এক্ষণে গমনসময়ে আমার গতি স্থলিত হওয়ায় আমার অবলম্বনের জন্ত হইয়াছে।

ধর্মকাৰ্য্য রাজার সর্বদা অনুলজ্জনীয় বটে, কিন্তু মহারাজ এইমাত্র বিচারদান হইতে উঠিয়া আসিয়াছিলেন; পুনরায় ক্লেশদায়ক কণ্ঠশিষ্যাদিগের আগমনসম্বন্ধে নিষেধন করিতে সাহস হইতেছে না। অথবা প্রজাপালনরূপ কর্তব্যকাৰ্য্যে বিশ্রাম নাই। সূৰ্য্য একবার মাত্র রথে অৰ্ঘ্যোজনা করিয়া নিরত পরিভ্রমণ করেন। বায়ু দিশারাজি বহিতেছে, শেষ সর্বদাই ভূমিভার বহন করেন, ষষ্ঠাংশবৃষ্টি নরপতিয়ও এই ধর্ম।

আপনার কর্তব্যানুষ্ঠান করি। [অগ্রসর হইয়া এবং বিলোকন করিয়া]

হস্তদলকে ইতস্ততঃ ভ্রমণ করাইয়া রৌদ্রসমুপ্ত যুগপতি বৈরূপ শীতল স্থান আশ্রয় করে, প্রভৃৎ সেইরূপ প্রকৃতিবর্গকে স্বীয় অশক্তের স্থায় পালন করিয়া পরিশ্রান্ত হইয়া বিজনসেবা করিতেছেন।

[সমীপে গমন করিয়া] মহারাজের জয় হউক; হিমালয়ের উপত্যকারণ্যবাসী তপশ্বিগণ স্ত্রীলোক সমভিষাহারে কাক্ষপের সংবাদ লইয়া আসিয়াছেন, ইহা শ্রবণ করিয়া বাহা কর্তব্য হয করুন।

[*Then enter Kanchuki (a liveried servant) the chamberlain.*]

Kanchuki—Alas ! to such a condition I have come !

The same staff, which was borne by me with care in the harem of the king, as a matter of form, has now, after the lapse of considerable time, come to serve as a support to me whose steps totter (or falter) in walking.

Certainly a matter of sacred duty must not be neglected by His Majesty ; yet to him, who has but now left the judgment-seat, I do not feel willing to communicate the arrival of Kanwa's disciples, that would give him trouble (by detaining). But the duty of ruling the people has no rest. The Sun has his horses yoked but once ; the wind blows day and night ; *Sesha* (the king of serpents) has the burden of the earth always and for ever placed upon him ; and even so is the duty of him whose means of subsistence is the sixth portion (of the produce of the land). Well, I will do my duty. [*Walking and looking about*]. Here is His Majesty, who having attended to the affairs of his subjects as of his own children, now reposes, with mind worn out, in solitude ; even as a lord of elephants, having led his herd and being heated by

the sun in the day, betakes himself to a cool place. [*Advancing*] Victory to the king ! Certain hermits, inhabitants of the forest adjoining the Mountain of snow, have arrived, accompanied by women,—and bearing a message from Kasyapa. On this, your majesty is the authority.

राजा । [आदरेण गौरवेण सह वर्त्तमानं यथातथा इति सादरं] काश्यपस्य कलस्य सन्देशं वाचां हरन्ति ये ते काश्यपसन्देशहारिणः ।

राजा । महत्तनात् इति लघ्वलोपे पञ्चमी । उपाधीति अस्मात् इति इङ्धातोः षष् । युतेः वेदस्य सम्पत्तः इति श्रौतः वेदविहितः । तपस्विनां दर्शनं तस्य उचितः तस्मिन् तपस्विदर्शनोचितं पवित्रं इत्यर्थः । प्रतिपालयामि अपेक्षे । उष् समवाये, सङ्गमे च इति धातोः दैवादिकात् क्तः उचितः ।

राजा । अग्नीनां दक्षिणप्रभृतीनां शरणं गृहं ; “शरणं गृहहरिणीः,” तस्य मार्गः पन्थाः तम् ।

राजा । [अधिकारेण प्रजापालनरूपकर्तव्येन यः खेदः क्लेशः तं निरूप्य, अभिनीय इत्यर्थः] सर्वेष्वेव शरीरी अभिलषितं द्रव्यं लब्ध्वा मुदितः भवति । किन्तु नृपाणां अभिलषितसिद्धिः दुःखप्रधाना एव । राज्यस्य रक्षकेशः सदैव नृपैरनुभूयते इत्यर्थः ।

औत्सुक्यमिति प्रतिष्ठा औत्सुक्यमात्रं अवसाययति, लब्धपरिपालनवृत्तिः क्लिप्ता-
त्येव, राज्यं स्वहृत्साधृतदण्डं चातपत्रं इव यथा अमाय तथा अतिश्रमापनयनाय न ॥ ६ ॥

प्रतिष्ठा गौरव सुपालनजन्या ख्यातिरित्यर्थः औत्सुक्यमात्रं उत्कृष्टमात्रं, मम शासनेन निर्वृत्ते लोको गवेति उत्कृष्टमेव अवसाययति, नाशयति शमयति इति यावत् ; यद्वा प्रतिष्ठा राज्ये प्रतिष्ठा सिंहासनाधिरौहणमित्यर्थः इति व्याख्यानं । लब्धस्य अभिप्रेतस्य राज्यस्य परिपालनवृत्तिः परिपालनकर्त्तव्यं, क्लिप्तात्येव, क्लेशयत्येव, सातिश्रयां पीडां जनयति इत्यर्थः । औत्सुक्यविनीदणरूपात् सुखात् पालनक्लेशः नरीयान् ; अतः राज्यं स्वेन हस्तेन धृतः दण्डः यस्य तत् स्वहृत्साधृतदण्डं स्वकर-
धृतं चातपात् नायते यत् तत् चातपत्रं ह्रस्वमिव यथा अमाय क्लेशोत्पादनाय भवति तथा अतिश्रमस्य अपनयनाय नाशाय निरासाय इति यावत् ॥ भवति क्लेशोदक-पक्षे राज्यालम्ब इति भावः । उपमालङ्कारः । वसन्ततिलकावृत्तम् ।

Cf. “Uneasy lies the head that wears a crown.”

अवसाययति इति स्यतेः ख्यन्तात् खटिकपम् ; “शा ष्ठा सा ङ्गा व्या वे पां युक्” इति युक् । The roots शी, ङी सी, ङे, व्ये, वे and पा (to drink) take श instead of प in the causative form.

সমাধি ইত্যনুচ অনুষ্ঠী তাদর্শ্য ; যদ্বা ভবতেরলমর্ঘত্বাৎ নমঃস্বস্তীত্যাদিনা-
নুষ্ঠী । অপনয়নায় ইত্যনু তুমর্ঘাষ ভাববচনাদিতি অনুষ্ঠী ।

Change of voice.—প্রতিষ্ঠা...অবসায়তে ।...বৃত্তা ক্লিষ্টতে । রাজ্যেন...
শ্রাতপন্থে...স্বহৃদ্ব্যতনদণ্ডেন ইব...ভূয়তে । ক্লিষ্টধাতুর্দিবাদিগণ্যোঃ লটি ক্লিষ্টয়তি,
ক্লিষ্টতে ; ক্রীয়াদিকস্যুপরাঐপদৌ ক্লিষ্টয়তি লুঙি অক্লিষ্টত্ব অক্লিষ্টৌ ।

রাজা । [আদরের সহিত] কাণ্ডপের বার্তাবাহ ?

কঞ্চুকী । ই ।

রাজা । অতএব আমার বচনানুসারে, উপাধায় সোমরাতকে বল যে তিনি
শ্রমঃ ই আশ্রমবাসীদিগকে বেদোক্ত বিধানানুসারে ; অর্চিত্ত করিয়া এবিষ্টে করাইবেন ।
আমিও তপস্বীদিগের সহিত সাক্ষাৎ করিবার যোগ্য স্থানে অপেক্ষা করিতেছি ।

কঞ্চুকী । দেব যেরূপ আদেশ করেন [নিস্ত্রাস্ত]

রাজা । [উত্থান করিয়া] বেত্রবতি, অগ্নিগৃহের পথ দেখাও ।

প্রতীহারী । দেব, এ দিকে আসুন, এদিকে আসুন ।

রাজা । [গমন করিতে লাগিলেন ; রাজ্যপালনক্ৰেণ অভিনয় করিয়া] সকলেই
অভিলষিত দ্রব্য প্রাপ্ত হইয়া সুখী হয় । রাজাদিগের কিন্তু অভিলষাসিদ্ধ ক্লেশবহুল ।

খ্যাতি উৎকণ্ঠামাত্র দূর করিয়া থাকে, লঙ্করাজ্যের রক্ষাব্যাপার ক্লেশদায়ক ;
যেমন স্বহস্তধৃত ছত্র ক্রশাপনোদন না করিয়া প্রত্নাত শ্রমের নিমিত্ত হয়, রাজ্যও
সেইরূপ ।

King.—[*Respectfully*]. What ? Bearers of a message from
Kanwa ?

Kanchuki.—Yes.

King.—Inform then, in my name, the preceptor, Somarata, that
it behoves him to introduce those dwellers of a hermitage, after
having honoured them according to the form prescribed by the
Vedas ; while I too will wait (for them) in a place suited to the
visit (reception) of holy hermits.

Kanchuki.—As your majesty commands. [*Exit*]

King.—[*Rising*]. Vetravati, show the way to the chamber of
(the consecrated) fires.

Warder.—This way, liege, this way

King.—[*Walking on, expressing the cares of government*].
Every being becomes contented on getting its desired object ; but
the fulfilment of the desires of kings has rather sorrow in its train.

Success does only put an end to anxiety and eagerness. The

care of guarding what has been acquired gives pain. Like an umbrella the handle of which is held in one's own hands, a kingdom is not so much for the removal of fatigue, as 'for (the begetting of) toil.

प्रथमः । स्वसुखनिरभिलाषः प्रतिदिनं लोकोत्थोः खिद्यसे, अथवा ते हन्तिः एवंविधैव । पादपः मूर्द्धा तौत्रं उष्णं अनुभवति कायया संश्रितानाम् परितापं शमयति ॥ ७॥

नास्ति अभिलाषः यस्य सः निरभिलाषः स्वस्य सुखे निरभिलाषः इति स्वसुख-
निरभिलाषः स्वसुखानुसन्धानात् विरतचेष्टः लोकस्य प्रजानां हन्तोः प्रजासुखार्थ-
मित्यर्थः प्रतिदिनं प्रत्यहमेव खिद्यसे क्लेशमनुभवसि । देवादिकात् खिद्येः कर्त्तृ-
लट् । अथवा ते हन्तिः व्यापारः एव ईदृशी विधा प्रकारो यस्याः सा ; परार्थं
क्लेशानुभवाय एव तव सृष्टिः । एतदेव दृष्टान्तेन द्रष्टव्यं पादपी हन्तः मूर्द्धा शिरसा
तौत्रं अतिप्रखरं उष्णं घर्मं अनुभवति किन्तु कायया कायादानेन संश्रितानां
आश्रितानां हन्तमूलस्थितानां परितापं उष्णनिवन्धनं क्लेशं शमयति अपगमयति ।
दृष्टान्तोऽलङ्कारः दृष्टान्तः पुनरेतेषां सर्वेषां प्रतिविम्बनात् । मालिनीहन्तम् । लक्ष्यं
तूक्तं प्राक् । “षष्ठी हन्तुप्रयोगे” इति लोकोत्थोक्तिरित्येव वक्षी ।

Change of voice.—स्वसुखनिरभिलाषेण...खिद्यते ।...हन्त्या एवंविधया
भूयते ।...पादपेन...अनुभूयते ।...परितापः शम्यते ।

द्वितीयः । आप्तदण्डः विमार्गप्रस्थितान् नियमयसि, विवादं प्रशमयसि, रक्ष-
णाय कल्पसे । प्रजानां अतनुषु विभवेषु ज्ञातयः सन्तु नाम, वन्धुक्लृप्तं तु त्वयि
परिसमाप्तम् ॥ ८॥

आप्तः गृहीतः (आङ्पूर्वात् ददातेः कर्मणि क्तः) दण्डः येन सः लोकरक्षायै
धृतदण्डः त्वं विवहे कुत्सिते मार्गे प्रस्थिताः तान् विमार्गप्रस्थितान् सन्ध्यागीर्गामिनः
उत्पथप्रवृत्तानि योषत् नियमयसि असदांशरणात् विरमयसि । विवादं दाया-
यर्थं कलहं प्रशमयसि सुविचारिण निवारयसि ; रक्षणाय लोकरक्षार्थं कल्पसे ;
उत्सहसे ; यद्वा रक्षति इति रक्षणः सन्धादित्वात् ल्युः पालकः तस्मै कल्पसे
सम्पद्यसे ; सम्पद्यमानात् क्तृप्यादेः इति चतुर्थी । प्रजानां अतनुषु विपुलेषु विभवेषु
सन्तु ज्ञातय वन्धुजनाः सन्तु नामेति सम्भावनायां ; विपुलानि सम्पत्सुखानि
अनुभवन्तु नाम वन्धुजनाः । किन्तु वन्धुनां क्लृप्तं विपक्षाणादिकं त्वयि परिसमाप्तं
पर्यवसितम् । त्वमेव प्रजानां हितानुष्ठाने निरतीडसि इत्यर्थः । वन्धुभ्योऽपि
व्यतिरेककथनात् व्यतिरेकः व्यज्रते । हन्तुं पूर्ववत् ।

नियमयसि इति यमेर्षिचि मितां क्रुस्वः इति क्रुस्वः अनुपसृष्टात् तुषी यमयति;
यामयति इति पदद्वयं भवति ।

Change of voice.—आप्तदृष्टेन विमर्गप्रस्थिताः नियम्यन्ते । विवाहः प्रशस्यते
रज्ज्वाय क्लृप्त्या । ...ज्ञातिभिः भूयताम्...बन्धुजन्येन परिसमाप्तेन भूयते ।

नेपथ्ये—वैतालिकद्वय । महाराजेश्वर जय हुँक ।

प्रथम । आपनि निजहृत्ते निःस्पृह इहैरा प्रतिदिन अज्जर जञ्ज दुःखशीकार
करितेहेन । अथवा आपनार व्यवहारइ ऐडरूप । पादप निज मञ्जुकर्षार
अतिप्रथमर रोज्ज सह करे ; किञ्च छाया दान करिया आश्रित वाक्त्रिदिगेश्वर क्लेश
निवारण करिया थाके ।

द्वितीय । आपनि विपथप्रस्थितदिगेश्वर दण्ड दिय विनीत करितेहेन, अज्जदिगेश्वर
कलह निवारण करितेहेन एवं लोकदिगेश्वर रक्ताव जञ्ज अभावसम्पन्न । अज्जदिगेश्वर
जातिगण विपुल विभवेव समय (सुखभोग करिते) थाकू ; किञ्च बहुर कार्थ
(विपण-ज्वादि) आपनातेडे परिसमाप्त इहैयाहे ।

[*Behind the scenes*].

Two Heralds.—May the lord, the king, be victorious.

First Herald.—Having no desire for your own comforts and happiness, you take trouble every day for the (weal of) the subjects, or rather the course of your conduct is of such a nature. The tree bears on its head the intense heat (of the sun); but allays by its shade the fatigue of those that have resorted to it.

Second Herald.—Holding the sceptre, you check those that have taken to evil ways; put an end to dissensions; and contribute to protection. Let the relations be in times of (i. e. to enjoy) abundant riches, but the duty of a relation of the subjects is finished (attained its consummation) in you.

राजा । क्लान्तं खिप्तं मनो येषां ते क्लान्तमनसः वयम्, बहुत्वमत्र अविवक्षितम् ।
पुनरपि अनवाः नवाः कृता इति नवीकृताः (त्विः) ध्वकार्यव्यञ्जनेन तरुणमुत्
साहमापादिता वयम् ।

प्रतीहारौ । अभिनवेन प्रथयेषां सम्राज्येन सश्रीकः सुन्दरः सन्निहिता
हीमस्य धेनुः यत्र सः सन्निहितहीमधेनुः अग्निशरणास्य अलिन्दः वह्निहारपुरीवर्ती
भूमिप्रदेशः ।

राजा । [परिजनस्य स्तब्धे हस्तं निधाय] ऋषीणां आगमनस्य की तु खलु
हेतुर्भवत् ।

কিমিতি—উপোদতপসাং ব্রতিনা তপঃ কিং তাবৎ বিগ্নৈঃ দূষিতং, ধর্ম্মারম্ভ্যচরিত্ব
প্রাণিষু কেনচিত্ অসত্ চেष्टিতম্। আদীশ্বিত্ মম অপচরিতৈঃ বীৰুধা প্রসবঃ
বিষ্টম্ভিতঃ ইত্যাকটবহুপ্রতকঁ মে মনঃ অপরিচ্ছ্বেদাকুলম্ ॥ ৫ ॥

উপোদ' ধৃত (বহু: ক্র:) তপো যৈ: তেষা উপোদতপসাং, ব্রতিনা তাপসানাং তপঃ
কিং বিগ্নৈ: অন্যরায়ৈ: রাজসাদিभि: দূষিতং উপহৃতং, অথবা ধর্ম্মস্য অরম্ভ্য' ইতি
ধর্ম্মারম্ভ্য' তপোবনং তত্র চরন্তি যৈ তেষু প্রাণিষু বিষয়ে কেনচিত্ জনেন অসত্ অনার্য্য'
চেष्टিতং আচরিতং; আদীশ্বিত্ উতাদী অথবেতি যাবৎ মম অপচরিতৈ: পাপৈ: বীৰুধা
লতানাং প্রসব: পল্লবপুষ্পাদি: বিষ্টম্ভিত: প্রতিবন্ধ: কিং পুষ্পং "ফলং পত্রং च वृक्षाणां
प्रसवं विदुः" इति चरन्ति:। उक्तञ्च—"राज्ञोऽपचारात् पृथिवी स्वल्पशस्या भवेत् किल।
अत्यायुष: प्रजा: सर्वा दरिद्रा व्याधिपीडिता:"—इति आकट्टा: सन्नाता: वडव:
प्रतर्का: संशया: यस्मिन् तत् आकटवहप्रतकं एवम्भिधै: संशयै: पूर्वं मे मनः अपरि-
च्छेदेन निश्चयाभावेन आकुलं व्यथितं वर्तते। शार्दूलविक्रीडितम् हसम्। लज्ज-
मुक्तम्। विपूर्वात् प्यन्तात् सन्भूधातो: कर्म्यर्थे क्त: विष्टम্भित:।

প্রতীহারী। সুশীভনং চরিতং নন্দন্তি যৈ তে তাড়শ: কৃষয়: সমাজযিতুং আগতা:।
সমাজধাতুরদন্ত্যু, রাডি: সমাজযিতুং সংবর্ধয়িতুং সমাজযিতুমিচ্ছর্থ:।

রাজা। আমার চিত্ত ক্লান্ত হইলেও পুনরায় নূতন উৎসাহে পূর্ণ হইলাম।
[গমন করিতে লাগিলেন]।

প্রতীহারী। এই অগ্নিগৃহের আলিন্দ (আলিসা) সম্প্রতি সম্মাঞ্জিত হওয়ায়
শুল্ক পরিকৃত হইয়াছে; ইহার সমীপে হোমধেনু সজ্জিহিত রহিয়াছে। ইহার উপরি
আরোহণ করুন।

রাজা। [আরোহণ করিয়া পরিজনদের অংশদেয় অবলম্বন করিয়া দাঁড়াইলেন]
বেত্রবতি, কি উদ্দেশে ভগবান্ কাশ্মপ আমার নিকট ঋষিদিগকে পাঠাইয়াছেন ?

তপঃপরায়ণ ব্রতীগণের তপস্রা কি রাক্ষসাদিবিঘ্নের দ্বারা প্রতিহত হইয়াছে;
অথবা কোন ছটীয়া ধর্ম্মারম্ভ্যচারী প্রাণিগণের প্রতি অস্বাভাচারণ করিয়াছে; কিংবা
আমার পাপহেতু লতাদির পল্লবপুষ্পাদির উৎপত্তিনিরোধ হইয়াছে; এক্ষণ নানা
সন্দেহ সমুদিত হওয়ায় আমার চিত্ত কোনরূপ নির্ণয় করিতে না পারিয়া সমাকুল
হইয়াছে।

প্রতীহারী। ঋষিগণ আপনার সচরিত্রের প্রশংসা করিয়া সর্ঘর্জন করিতে
আসিয়াছেন এইরূপ বিবেচনা হয়।

King.—Weary as I was in mind, I have been refreshed.
[Walks on].

Warder.—Here is the terrace of the chamber of fire, beautiful

and clean by reason of its being recently swept ; and with the cow of sacrifice standing near it. Be pleased, my liege, to ascend.

King —[*Ascending, stands leaning on the shoulder of his attendant*]. Vetravati, with what object in view may the hermits have been sent to me by the holy sire Kasyapa? May it be that the rites of pious men practising austerities have been disturbed by obstacles ; or that evil has been done by some one to the animals roving in the grove of penance ; or that, through my sins, the growth of fruits etc. of the creepers have been obstructed? My mind, with several doubts rising in it in this way, has become perplexed for want of decision.

Warder.—I believe, the hermits, the praisers of good deeds have come to pay their respects to your Majesty :—

[पुरस्कृत्य अगतः कृत्वा]

शार्ङ्गरवः । अहो महाभागः नरपतिः कामं अभिन्नस्थितिः, वर्णानां अपकृष्टः अपि कश्चित् अपथं न भजते, तथापि शश्वत् परिचितविविक्तेन मनसा अहं जनाकौर्षम् इदं हुतवह्मपरीतं गृहमिव मन्ये ॥ १० ॥

अहो आश्चर्यम्, महान् भागः यस्य स तथोक्तः अयं नरपतिः दुष्यन्तः कामं न भिन्ना स्थिति र्येन स अभिन्नस्थितिः, मर्यादापालकः, अस्य पालनगुणेन वर्णानां मध्ये अपकृष्टः ह्येनोऽपि कश्चित् न पत्याः इति अपथं तत् असत्पथं इत्यर्थः न भजते उन्मार्गगामी न भवति ; का कथा उत्कृष्टवर्णानामित्यर्थः अपिकारेण द्योत्यते । तथापि सर्व्वत्रैव सम्यग्व्यवहारदर्शनेन उद्देगकारणे असत्यपि, शश्वत्निरन्तरं परिचितं अभ्यस्तं विविक्तं जनशून्यस्थानं यस्य तेन तादृशेन मनसा । “इत्यभूत्तलचणे” तृतीया करणे वा) चेतसा अहं जनैः आकौर्षं पूर्णं इदं राजगृहं इत्यवहः इति हुतवहः बह्निः तेन परीतं व्याप्तं गृहमिव, अग्निना भस्मीक्रियमानं गृहमिव इयं नृपभवनं स्त्रीहेगप्रवेशं मन्ये । उपमालङ्कारः । शिखरिणीवृक्षम् ; रसैः रुद्रैश्चिन्ना यमन-सुभलागः शिखरिणी ।

वर्णानामिति निर्द्धारि षष्ठी । न पत्याः इति विशङ्गे “पथो विभाषा” इभि सूत्रेण समासान्विधिः पक्षे आश्रयति ; तत्रपक्षे अपथम् “अपथं नपुंसकम्”ति स्तौबत्वम् । अन्यत्र अपत्याः ।

When compounded with the negative particle नञ् to form a compound of the तत्पुरुष kind, पथिन् takes the समासान् augment.

optionally. When it takes the augment it becomes neuter. Thus there would be two forms अपद्यम्, and अपद्याः ।

Change of voice.—सहाभागेन नरपतिना अभिन्नस्थितिना मूयते ।...अपक्रुष्टे-
नापि केनचित् अपद्यं न भव्यते...इव...ग्रहमिव, मया मन्वते ।

शारद्वतः । स्नातः अभ्यक्तमिव, शुचिः अशुचिमिव, प्रबुद्धः सुप्तमिव, स्त्रैरगतिः
लज्जमिव, अहं इह सुखसङ्गिनं जनं अवैमि ॥१९॥

स्नातः नद्यादौ कृतावगाहनः जनः अभ्यक्तं, तैलादिना स्नानात् पूर्वम् अक्षित-
शरीरं जनमिव, अनेन संसारगह्वरे भ्रमती जनस्य मलासङ्गः ध्वनितः ; शुचिः
अशुचिमिव, एतेन संसारवर्त्मनः मोक्षानुपयोगित्वं सूचितम्, प्रबुद्धं धीतनिद्रः सुप्तं
निद्राशमिव, अनेन मायाविकृत्यभिने संसारे तात्त्विकबुद्धिर्भाङ्गात्मिकेति व्यथितम्,
स्त्रैरा स्वच्छन्दा गतिः यस्य स स्वच्छन्दगमनः लज्ज' शृङ्खलादिभिः कारायां निबद्धमिव ;
एतेन पारतन्त्र्यात् 'स्वराज्यमिदं' इदं खलु संसृतिक्लेशनाटकविडम्बनाविधिरिति
ख्यापितम् । अहं सुखे सङ्गीतम्, संसारसुखासक्तचेतसं जनं अवैमि मन्व । नाहं
पुरप्रवेशात् भवानिव लज्जितः, किन्तु अविद्यापथवर्तिनी अस्य जननिवहस्य दशामनु-
चिन्तयतः मे हृदयमनुकम्पास्पृष्टमिति भावः । मालोपमा ; यदुक्तं मालोपमा यदे-
कस्य वङ्गपमाश्रितम् ।

स्त्रैरगति स्वादीरीरिणोः इति वृद्धिः । If there be ईर and ईरिन् after
स्व let there be वृद्धि instead of गुण ।

Change of voice.—...अभ्यक्त इव स्नानेन ; शुचिना अशुचिरिव, प्रबुद्धेन
सुप्त इव, वस्तु इव स्त्रैरगतिना, मया जनः सुखसङ्गी अवैयते ।

[ताहार পর গৌতমীর সহিত ঋষিগণ শকুন্তলাকে অগ্রে করিয়া প্রবেশ করি
লেন ; এবং ইহাদিগের অগ্রে কঙ্কী ও পুরোহিত প্রবেশ করিলেন] ।

কঙ্কী । আপনারা এদিকে আছেন ।

শারদ্বত । শারদ্বত, এষ্ট মহাভাগ নরপতি সম্পূর্ণভাবে সমাজরক্ষার নিয়মাবি-
পালন করেন । (ইহঁদের অধিকৃত প্রকার মধ্যে) হীনবর্ণের ও কোন ব্যক্তি অসংগত
অবলম্বন করে না ; কিন্তু তথাপি আমার চিত্ত নিরন্তর বিজনপ্রদেশে অভিযান্ত্রিক হওয়ায়
এই জনাকীর্ণ রাজভবন আমার নিকট অগ্নিসমাকীর্ণ গৃহের স্থায় (উদ্বেগকর) বোধ
হইতেছে ।

শাবরদ্বত । তুমি পুরে প্রবেশ করিতে একরূপ অনুভব করিতেছ, বোধ হয় । স্নাত
ব্যক্তি তৈলাস্ত্রশরীর ব্যক্তিকে দেখিয়া, শুচি অশুচিকে, জাগরিত নিদ্রিতকে, এবং
অক্ষমগতি অবরুদ্ধ ব্যক্তিকে দেখিয়া যেরূপ মনে করে, আমিও সংসারস্থানসম্প্রদ-
ব্যক্তিদিকে সেইরূপ মনে করিতেছি ।

[Then enter the hermits leading Sakuntala with Gautami, and before them, the chamberlain and the priest].

Kanchuki.—This way, holy sirs, this way.

Sarangarava.—Saradwata, true that this illustrious monarch does never neglect the maintenance of good order. None, not even any one of the meanest of the classes, does take to evil ways—yet with my mind always familiar with (or accustomed to) solitude. I look upon this place, full of men as it is, as a house on fire.

Saradwata.—Methinks that on entering the city, you have become so (disposed) I too regard the people here given to pleasures, (in the same way) as a man having finished ablutions looks upon one besmeared with oil ; as pure one looks upon one who is impure ; as one awake looks upon one who is sleeping ; as one moving at will looks upon one fettered

शकुन्तला । [निमित्तं दक्षिणाक्षिस्यन्दनरूपं शकुनं सूचयित्वा अभिनीय]

वामात् इतरत् इति वामेतरत्, तत्पुरुषे सर्वनाममञ्जा दुष्कारा, विस्फुरति स्यन्दते ।

पुरोहितः । वर्षा ब्राह्मणादयः आग्रमाः ब्रह्मचर्यादयः तेषां, क्रुद्धयोगलक्षणा कर्मणि षष्ठी रक्षितेति पदं तच्च प्रत्ययसाधितम् ।

शार्ङ्गरवः । मङ्गात्राह्मण इत्यत्र द्विजशब्देन सह सहस्रशब्दस्य प्रयोगे दुष्टार्थः न तु द्विजपर्व्यायपठितेन ब्राह्मणशब्देन इत्यनुसन्धेयम् । अभिनन्दनीयं प्रशंसनीयम् ; तथापि अवविषये मध्यस्थाः उदासिनाः आचारस्य प्रतिपत्तौ न तोषः नाप्रतिपत्तौ रोषः । यदयं नरपतिरेवमनुष्ठितवान् तत्र न किञ्चित् विषयकारणम् ; मङ्गतामियमेव हि प्रवृत्तिरिति दर्शयन्नाह—भवन्तीति तरवः फलागमैः नम्रा भवन्ति, घनाः नवाम्बुभिः दूरविलम्बिनः सत्पुरुषाः समृद्धिभिः अनुद्धताः, परोपकारिणाम् एष एव स्वभावः । अतएव फलागमैः फलानामुदयेन नम्राः नता न तु उद्धताः इति भावः भवन्ति, घनाः मेघाः नवानि प्रावृषि सम्भृतानि अम्बुनि सलिलानि तैः नवाम्बुभिः जलपूष्पाः सन्तः इत्यर्थः (करणे तृतीया) दूरं बहुदूरं भ्रुसन्निधिं यावदित्यर्थः विलम्बन्ते इति दूरविलम्बिनः सुदूरावनता भवन्ति । सत्पुरुषाः साधवः समृद्धिभिः सम्पन्नि अनुद्धताः अनुत्तिक्ता विनीता भवन्ति (एकस्यापि धर्मस्य चरणवर्गे पृथङ्निर्देशान् प्रतिवक्ष्यमानाङ्कारः) परोपकारिणाम् मङ्गता एष एव स्वभावः अभ्युदये विनीतत्वमेव सतां प्रकृतिः । (सामान्यविशेषभावनिर्द्देशात् अर्थान्तरन्यासः अलङ्कारः) ।

Change of voice.—तद्धभिः नखैः घनैः दूरविलम्बिभिः सप्तपुरुषैः अनुवृत्तैः भूयते ।

प्रतीहारौ । प्रसन्नः भयादिभिरकलुषितत्वात् निर्मलः सुखवर्धः येषां ते तादृशः ऋषयः विस्त्रम्बं चतुर्वेगशून्यं कार्यं येषां ते तथोक्ताः अनुमीयन्ते । नैते रक्षोभिर्व्याहततपोऽनुष्ठानाः, नवा उपप्लवान्तरौपद्रुताः ।

राजा । केति—पाण्डुपदार्था मध्ये किसलयमिव तपोधनानां मध्ये नातिपरि-
स्फुटशरीरलावण्या, अवगुण्ठनवती इयं का स्ति ॥ १३ ॥

पाण्डूनि जीर्णानि पत्राणि तेषां मध्ये किसलयं नवीद्वगतं पल्लवमिव तपोधनानां मध्ये न अति परिस्फुटं अवगुण्ठनेन आच्छादितत्वात् न सत्यक् वहिरुद्भिन्नं शरीरस्य लावण्यं कान्तिः यस्याः तथोक्ता अवगुण्ठनाहतशरीरा इयं का भवेत् सिद्धिं प्रप्ते अव्ययम् । वितर्कं वा । अद्रोपमालङ्कारः, आर्या जातिः तल्लक्षणम् यस्याः पाटे प्रथमे द्वादश मावास्तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थके पञ्चदश सार्था ।

प्रतीहारौ । कुतूहलं ज्ञानेच्छा गर्भे अभ्यन्तरे यस्य स तथोक्ताः, कौतूहलेनाका-
रितः प्रहितः, केयमिति निश्चेतुमुत्थापितः अयं तर्कः न प्रसरति, अबाधं न प्रवर्त्तते ।
नाहं निर्णेतुमन्मित्यर्थः । किन्तु अस्याः रमण्याः आकृतिः दर्शनयोग्या दर्शनयोग्या
हृदयङ्गममूर्च्छिरियम् ।

राजा । परस्य अन्यस्य कलत्रं भार्या कलत्रं श्रीणिभार्ययोरित्यमरः न
निर्वर्णनीयम् न सविशेषं द्रष्टुं योग्यम् ।

शकुन्तला । [हस्तमुरसि कृत्वा हृदये हस्तं दत्वा आत्मगतम्] स्वामिनः भावं
चित्तस्य स्नेहात्मिकां वृत्तिं अनुरागमित्यर्थः अवधार्य हृदये भावयित्वा धीरं भव
अवधारय इति पाठे, चित्ताभिप्रायं निरूपय ।

पुरोहितः । उपाध्यायस्य गरीः कण्डस्य कञ्चित् सन्देशः वार्त्ता वर्त्तते ।

ऋषयः । इष्टेन इति सहार्थे तृतीया । इवधातोः क्तः ।

राजा । न सन्ति विघ्नाः येषां तानि निर्विघ्नानि, तथोक्तानि तपसि येषां ते
निर्विघ्नतपसः ।

ऋषयः । त्वयि सतां रक्षितरि सति धर्मक्रियाविघ्नः कुतः । धर्मोऽगौ तपति
तमः कथं आविर्भवत्यिति ? ॥ १४ ॥

भवति साधनां पालके वर्त्तमाने सति धर्मार्थाः क्रियाः इत्यादयः तासां विघ्नः
अन्तरायः कुतः कस्यान सम्भवति, न कुतोऽपि निमित्तादित्यर्थः । तत्र दृष्टान्तमाह
घर्मो उष्णाः (घर्मो निदाघः स्नेहः स्यात्, उष्णेऽपि घर्मः उभयवामरः । घर्मः
स्यादातपे शीघ्रेषु स्नेहाभसीरपीति मेदिनी) अंशवः किरणा यस्य तस्मिन् घर्मोऽगौ

রঘৌ তপতি কিরণাম্ বিতরতি সতি তমঃ ধ্বান্তং কথং আবির্ভবিস্যতি সূর্য্যোদয়ী
যথা তিমিরং বিলয়ং যাতি, ভবতি দর্শনধরী তথা সাধুনা ধর্ম্মানুষ্ঠানবিদ্যা অনলহিতা
ইতি দৃষ্টান্তালঙ্কারঃ। অনুকণীক্তি: রঘৌ সূর্য্যে তপত্যাৱরণায় দৃষ্টে: কল্যেত লোকস্য
কথং তমিস্রা।

Change of voice.—ধর্ম্মক্রিয়াবিঘ্নেন...তমসা কথং আবির্ভবিস্যতি।

রাজা। অর্থবান্ অন্বর্থঃ সার্থক ইতি যাবত্ প্রশংসায়াং মতুপ্। লোকস্য
জনস্য ভুবনস্য বা “লোকীয় ভুবনে জনে ইত্যমরঃ” অনুযছায় লোকানুযছং কর্তৃমিতি
ক্রিয়াধোপপদেয়াদিনা অতুর্থী লোক অনুযছীতুন্ম ইতি বা তুমর্থ্যোঃ ভাববচনাদিতি
অতুর্থী, যদ্বা তাদর্থ্য।

ঋষয়ঃ। স্বাধীনং স্নতন্তং কুশলং যেষাং তে তথীক্তাঃ হি, সিদ্ধিঃ তপসিদ্ধিঃ
বিদ্যতে যেষাং তে সিদ্ধিমন্তঃ। অনাময়ঃ আরোগ্য (আনয়ঃ রোগঃ রোগব্যাধিগদাময়াঃ
ইত্যমরঃ) পূর্ব্বং যচ্চিন্ত তৎ যথা তথা, শ্রেষাৎ বিভাষা ইতি সমাসান্তঃ কঃ।
Those adjective compounds (বহুব্রীহি), in which no provision
for the সমাসান্ত augment (of any kind) has been made, take
optionally the augment ক। অনাময়শব্দপ্রয়োগে প্রমাণম্—“ব্রাহ্মণং
কুশলং পৃচ্ছত্ স্নপ্তবন্থমনাময়ম্। বৈশ্যং স্ত্রীম্ সমাগম্য যুদমারোগ্যমিবচ” ॥

শকুন্তলা। [ভূমিস্থিত অনুভব করিলেন এইরূপ অভিনয় করিয়া] (ওমা) আমার
দক্ষিণ চক্ষু স্পর্শিত হইতেছে কেন ?

গৌতমী। বৎসে অঙ্গুল দূর হউক, তোমার বামিকুলের দেবতাগণ তোমার
মুগ্ধবিধান করুন [গমন করিতে লাগিলেন]।

পুরোহিত। [রাজাকে দেখাইয়া] হে তপস্বিগণ, বর্গাশ্রমের রক্ষক এই মহামু-
ত্তব নরগতি পূর্ণ হইতেই আনন পরিভাগ করিয়া আপনাদের প্রতীক্ষা করিতেছেন;
উঁহাকে অবলোকন করুন।

শাক্যরব। ব্রহ্মণ, ইহা প্রশংসার বিষয় বটে, কিন্তু আমরা এ বিষয়ে উদাসীন।
কারণ, বৃক্ষসকল ফলবান হইলে নম্র হয়, নূতন জলকণে (পূর্ণ হইয়া) মেঘগুলি অনেক
দূর পর্য্যন্ত নামিয়া পড়ে, সাধু ব্যক্তিগণ অভ্যাদয়ে অনুরক্ত হন, পরোপকারীদিগের
শ্রদ্ধাবই এই।

পতিহারী। মহারাজ ইহাদিগের মুগ্ধবর্ণ নির্মূল দেখিতেছি, ঋষিদিগের কাষা
শান্ত ভাবের, কোনরূপ উদ্বেগহেতুক নহে বোধ হইতেছে।

রাজা। [শকুন্তলাকে দেখিয়া] তাপসদিগের মধ্যে অবগুষ্ঠনাবৃতশরীর, অনতি-
ব্যক্তগমীরকাস্তি, পরিপক পাণ্ডুপত্রের মধ্যে অচিরোদিত অভিনব কিসলয়দলের স্তার
দৃশ্যমান এই জীলোকটী কে ?

প্রতিহারী। কোতুহলবশতঃ এইরূপ বিতর্ক উদ্ভূত হইতেছে কিন্তু কিছু নির্ণয় করিতে পারিতেছি না। ইহার আকৃতি অস্পন্দ।

রাজা। হউক, পরস্পর দর্শনযোগ্য নহে।

শকুন্তলা। [হৃদয়ে হস্ত দিয়া আত্মগত] হৃদয়, এরূপ কল্পিত হইতেছে কেন? আত্মপুত্রের স্নেহের বিষয় চিন্তা করিয়া স্থির হও।

পুরোহিত। [অগ্রে গমন করিয়া] এই তপস্বীগণ যথাবিধি সংকৃত হইয়াছেন, ইহাদিগের গুরুর কোন বার্তা আছে আপনি তাহা শ্রবণ করুন।

রাজা। আমি মনোযোগ দিয়াছি।

ঋষিগণ। [হস্ত উত্তোলন করিয়া] মহারাজ জয়যুক্ত হউন।

রাজা। আপনাদের সকলকে অভিবাদন করি।

ঋষিগণ। ইষ্টসিদ্ধি হউক।

রাজা। মুনিদিগের তপস্কার কোন বিষয় নাই ত?

ঋষিগণ। আপনি সাধুদিগের রক্ষাকর্ত্তা থাকিতে ধর্ম্মকার্যের বিষয় কিরূপে হইতে পারে? সূর্য্য কিরণ দান করিলে অন্ধকার কিরূপে আবির্ভূত হইতে পারে?

রাজা। আমার রাজশব্দ সার্থক। ভগবান কাশ্যপ লোকাগ্রহের নিমিত্ত কুশলে আছেন ত?

ঋষিগণ। তপসিদ্ধিদিগের কুশল স্বাস্থ্য। তিনি আপনাকে অনাময়প্রশ্নপূর্ব্বক ইহা বলিয়াছেন।

রাজা। কি আদেশ করিয়াছেন?

Sakuntala.—[*Acting as if feeling an omen*]. Alack! Why does my eye other than the left throb?

Gautami.—Child, (heaven) forbid the evil! May the guardian deities of your husband's family confer happiness (on you) [*walks on*].

Priest.—[*Pointing to the king*]. O hermits, there is the protector of the several classes and orders waiting for you, after having at the first left his seat. See him.

Sarangarava.—Great Brahmin, true that it is laudable; but we are indifferent to it. Because:—Trees become bent or weighed down by the appearance (or growth) of fruits; clouds hang (come) a long way down by new watery particles; good men do not become arrogant in prosperity: such is the nature of the benevolent.

Warder.—They are seen to have a placid appearance, my lord; I believe their business is of a quiet nature.

King.—[*Seeing Sakuntala.*] Who can this veiled lady be with the beauty of her body not clearly perceptible, among the ascetics, like a fresh sprout among yellow, faded leaves ?

Warder.—My lord, my conjecture, roused and directed by curiosity, does not proceed ((to a conclusion.)) But her appearance is worth seeing.

King.—Well ! let it be. But the wife of another man is not to be closely looked at.

Sakuntala.—[*Placing her hand on her breast; aside.*] Why do you, my heart, tremble thus ? Remembering the affection of my husband, be composed.

Priest.—[*Advancing.*] These hermits have been received in proper form. There is some message from their preceptor. It behoves your Majesty to hear it.

King.—I am all attention.

Hermits.—[*Raising their hands.*] Be victorious, O king !

King.—I bow to you all.

Hermits.—May you have your desires (fulfilled).

King.—Are the hermits unmolested in the practice of their penance ?

Hermits.—You being the protector of the good, whence, will there be impediments to religious observances ? How can darkness prevail when the sun is shining ?

King.—Truly has my title of king become significant. Is the holy sage Kasyapa faring well for the good of the world (or people) ?

Hermits.—Men of highly developed powers have welfare in their own power. He says it to your Majesty, after having previously made an inquiry as to your good health.

King.—What does his holiness command ?

शाङ्करव । मिथः समयात् अन्त्याम्प्रतिज्ञावशात् गान्धर्व्येण विधिना दूत्यर्थः
“गान्धर्व्यः समयान्मिथ” इति याज्ञवल्क्यस्मरणात्, यत् भवान् इमां उपायंस्तु,
उद्वेद, परिशीतवानिति यावत्, तन्मयागुमीदितम् । उपात् यमेः लुङ् । उपादयन्तः
स्मरणे इति आत्मनेपदम् । The root यन् with the prefix उप takes
the आत्मनेपद in the sense of marrying.

कुत इति । त्वं अहंतां प्रायसरः न स्मृतोऽसि ; शकुन्तला च मूर्त्तिमती सत्क्रिया
तुल्यगुणं वधूवरं समानयन् प्रजापतिः चिरस्य वाच्यं न गतः ॥१५॥

अहंतां यीग्यानां मध्ये (निहारी वधू) त्वं प्रायसरः प्रकर्षेण अयसरः अययावी
श्रेष्ठः इत्यर्थः नः अस्माकं स्मृतोऽसि अस्माभिरिति मन्थते इत्यर्थः । प्रायश्चरः इति
पाठे प्रायश्चरः श्रेष्ठः “पराह्वरीयश्चरा.” इत्यमरः । शकुन्तला च मूर्त्तिमती साक्षात्
शरीरिणी सत्क्रिया अर्चनक्रिया ; इति रूपकम् । तुल्याः गुणाः कुलशैलसौन्दर्या-
दयः यस्य तत् तुल्यगुणं गुणैरन्योन्यानु रूपं वधूः नवपरिणीता स्त्री वरः बोढा च तयोः
समाहारः इति वधूवरं तत् समानयन् योजयन् प्रजापतिः वेधाः चिरस्य चिरकालेन
इत्यर्थः वाच्यं निन्दान गतः ; वाच्यन्तु कुत्सिते ह्येने वचनार्हे न पुंसि तु ; दूषणे
पालने इति शब्दाभिः । विषमा इह विधातुः सङ्घटनरीतिः इति लोकावादात्
निष्कृतिं गतः । चिरस्येति विभक्त्यन्तप्रतिष्ठापकमव्ययम् । चिराय चिरादावस्य
स्याद्याः चिरार्थकाः इत्यमरः ॥१५॥

“अहं प्रशंसायामि” ति शब्द प्रत्ययः । In the sense of “praise” the
root अहं takes the participial form of शब्द, (irrespective of any
indication as to time) “न. स्मृतः”, नः इत्यत्र नतिबुद्धिपूर्वार्थेभ्यश्च इति वर्त्त-
मानविहितकृषीगात् कर्त्तरि षष्ठी । Verbs having the signification of
knowing, liking and honouring take the participial form क्त in
the present tense (instead of in the past). And in connection
with क्त in the present tense, the nominative case (of the verb
with क्त in the present tense) takes the sixth case-ending.

तदिति वाक्योपसंहारे आपन्नं प्राप्तं सत्त्वं गर्भः यथा सा आपन्नसत्त्वा गर्भिणी इयं
स्वीक्रियताम् यथा आपन्ना सत्त्वं इति आपन्नसत्त्वा । प्राप्तापनेद्वितीयया इति तत्पुरुषः ।

गौतमी । वचनस्य अवसरः अवकाशः नास्ति, कथं वचनावकाशः नास्ति इति
वदसि चेत् तव त्रयीमि—अनया शकुन्तलाया परिचयविधौ गुणजनः अस्मादृशः न
पृष्टः अस्मन्मतानुसारेण नेयं कृतविवाहमङ्गला । नापि त्वया ज्ञातिवर्गस्य अभिप्रायः
अस्मिन् विषये जिज्ञासितः । इत्थं अन्योन्यं रहसि आचरिते परिचयकर्तव्यं भवद्वा
तद्वापारानभिष्ट मादृशः जनः अन्यस्य कृते अन्यं किं वदिष्यति ॥१६॥

राजा । किमिदं उपन्यसम् ? किमिदं वक्तुमारब्धम् उपन्यासस्तु वाङ्मुख-
नित्यमरः ।

शकुन्तला । [आत्मगतम्] । राज्ञः अयं वचनारम्भः वक्रिरेव हृन्मर्म-
दाहकः । रूपकालङ्कारः ।

শাক্ত্যবঃ । লোকস্য হস্তানঃ বার্তা তত্র নিশ্চিন্তাঃ কুশলাঃ প্রবীণাঃ প্রবীণ-
নিপুণাভিঃশ্রুজনিশ্চিন্তাশ্চিন্তিতা ইত্যমরঃ । নিপুণ্যাত্ স্মৃতে: কৰ্ত্তরি ক্ত: নিশ্চিন্তা:
“নিপদীভ্যা স্মৃতে: কৌশলি” ইতি শব্দম্ । The initial dental s of the
root স্মৃ is changed into cerebral শ after নি and নদী, when
dexterity or expertness is implied.

কথমিদং নাম ইতি নামান্ন ক্রোধি নামপ্রাকাস্যসম্ভাব্যক্রোধীপগমকৃত্ সনে
ইত্যমরঃ । সতীমিতি—

ভৰ্ণমতৌ জ্ঞাতিকুলৈকসংযয়া সতীমপি (প্রমদা) জন: অন্যথা বিশুদ্ধতে । অত:
প্রমদা তদপ্রিয়াপি স্ববন্ধুভি: পরিণেতু: সমীপে ইত্যন্তে ॥ ৭৬ ॥

ভৰ্তা স্বামী বিদ্যতে যস্যা: তা ভৰ্ণমতৌ জীবতৃপতিকা জ্ঞাতীনাং পিতাদীনাং
কুলং গৃহং জ্ঞাতি: সগোত্রে পিতরি, কুলং জনপদে গৃহে ; সজাতীয়গণীভোক্তৃ ইতি অ
বিশ্ব:) তদৈব এক: সম্বয়: নিবাস: যস্যা: তা, নিয়তমেব পিতাদিগৃহে বসন্তী
সতীমপি সাধ্বীমপি প্রমদা নারী জন: সাধারণী জন: অন্যথাব্যমিচারিণী
ইত্যর্থ: বিশুদ্ধতে অপ্ৰেচ্চতে ; অন্যথা কথমিযং স্বামিসন্ধাশং ন গচ্ছতি ইতি বীভত্ স:
লোকবাদ: সৰ্ব্বত: প্রসরতি ইতি তাৎপৰ্য্যম্ । অত: অস্মাত্ হেতৌ অস্ব লোকবাদস্য
পরিজিহ্বীৰ্যয়া, প্রমদা তস্য ভৰ্তৃ: স্বামিন: অপ্ৰিয়া অপি অনভিমতা সত্যপি
পরিণেতু: উপযন্তু: সমীপে স্থিতা ইতি শेष: স্বস্বা বন্ধুভি: পিতাদিভি: ইত্যন্তে
বাঙ্ক্যতে । লোকনিন্দায়া: স্বামিসন্নিধানে ভৰ্তৃরননুরাগজন্যক্ৰোধো দুহিতু: শ্বেযান্
অন্যতে । পিতাদিভিরিতি: ভাব: । বিশেষে বক্তব্যে সামান্যবচনং অপ্রস্তুতপ্রশসা-
লঙ্কার: ইতি রাঘবভট্ট: ।

Change of voice.—সতী অপি জ্ঞাতিকুলৈকসংযয়া জনেন...ভৰ্ণমতৌ
বিশুদ্ধতে ।...তদপ্রিয়ামপি প্রমদা স্ববন্ধব: ইচ্ছন্তি ।

শাক্ত্যবঃ । পরম্পর সময়পূৰ্বক আমার কষ্টকে যে বিবাহ করিয়াছিলেন
তাহা আমি আত্মসমিত হইয়া অনুমোদন করিয়াছি । কারণ, আপনি সংকারযোগ্য
ব্যক্তির মতো শ্রেষ্ঠ আমরা এইরূপ বিবেচনা করিয়া থাকি ; শকুন্তলাও মুর্খিমতী
সংক্রিয়া । তুল্যগুণ বন্ধুবরকে মিলিত করিয়া প্রজাপতি চিরদিনের জন্য নিন্দা হইতে
মুক্তি পাইয়াছেন । এক্ষণে ইনি অন্তর্দ্বন্দ্বী হইতে একমুখে ধর্ম আচরণ করিবার
জন্য গ্রহণ করুন ।

গৌতমী । আর্থ আমিও কিছু বলিতে ইচ্ছুক হইয়াছি কিন্তু আমার বলিবার
অবকাশ নাই । কেন একরূপ বলিতেছি তাহার কারণ, এই শকুন্তলা গুরুজনের
অপেক্ষা করে নাই, আপনিও বন্ধুবান্ধবকে তিরোদাস করেন নাই ; এক্ষণে পরম্পরে
আচরণ করিলে এক জনের জন্য অপর জনকে কি বলিব ।

শকুন্তলা। [আশ্চর্যত] অর্থাপুত্র কি বলিবেন।

রাজা। এ আবার কি আরক হইল ?

শকুন্তলা। [আশ্চর্যত] এই বাক্যারম্ভ বহ্নিনদৃশ।

শাঙ্গরব। এ আবার কি ? (বটে) আপনারাই না লোকব্যবহারে নিত্যন্ত নিপুণ ?

সাধবী সধবা নারী নিয়ত পিতৃকূলে বাস করিলে, সাধারণ লোকে তাহাকে অশ্রুতরূপ সন্দেহ করিয়া থাকে। এই নিমিত্ত প্রমদার বন্ধুগণ স্বামীর অপ্রিয়া হইলেও নারী পতিসমীপে থাকে ইহা অভিলাষ করেন।

Sarnagarava.—With gladness have I approved of your marrying my daughter by mutual agreement. Because :—You are looked upon by us as the foremost of worthy persons. And Sakuntala is goodness in bodily form. Bringing together a bride and a bridegroom of equal virtues, the lord of creation has for a long time (to come), not incurred (and will not incur) censure.

Take her then, who is now big with child, for the joint performance of religious observances.

Gautami.—Reverend sir, I am willing to speak something. But there is no room for saying (anything). (If it is asked), why so ? (I will add).—Her superiors she did not wait for ; nor your relations were consulted by you. In a matter done thus between yourselves, what shall I say to one on behalf of the other ?

Sakuntala.—[*Aside*]. What will my husband say ?

King.—What is this proposed ?

Sakuntala.—[*Aside*]. The statement (made) in (these) words is fire indeed !

Sarnagarava.—How so ? Yourselves are well acquainted with the affairs of the world.

People suspect a woman to be otherwise who, having her husband (living), has the paternal roof as her only shelter, even though she be virtuous and chaste ; hence she is desired by her relations to be near her husband though she may not be in his good grace.

রাজা। পূর্ব্ব পরিণীতা ইতি পরিণীতপূর্ব্বা, মথুরবৎসকাদ্যয়েতি নিপাতনাত্ সমাস। “অটমুতপূর্ব্ব” ইতি নির্দেশাত্ পূর্ব্বশব্দস্য পরনিপাতঃ।

শকুন্তলা। [বিদ্রোহিত রাজ্যঃ স্বজীপনবচনশ্রবণাত্ স্নেহসী মজ্জিতমহঃ] হৃদয়, সাম্রাজ্যে তে আশঙ্ক্য।

শাক্ত্যরবঃ । কৃতং পূৰ্ব্বাপরমনালীচয়তা চিত্তস্বাবিগবশাত্ অনুষ্ঠিতং যত্ গুড়ী-
পয়মনরূপং : কাৰ্য্যং তজ্জিন্ হেযাত্, বৈরাগ্যেণ ধৃষ্যাবশাত্ ধৰ্ম্মং প্রতি বিমুখতা,
অধৰ্ম্মানুষ্ঠানং কিং ভবাৎসরস্য সৎসঙ্গম্ ।

রাজা । অসতী কল্যনা তস্যা: প্রভ: ইতি অসত্কল্যনাপ্রভ: । গুড়ীদ্বাদশ্যাপ-
লাপ: ক্রিয়তে কল্যনায়া: কী ননু তে হেতু: ।

শাক্ত্যরবঃ । অসী বিকারা:, অবলিপমূলা: এবম্বিধা: চিত্তভাবা: প্রাণৈশ্চ ধন
মদীত্সিক্তানামেব ভবন্তি । সূৰ্চ্ছান্তি প্রসরন্তি প্রাভুৰ্ভবন্তি ইতি যাবত্ ॥ ১৮ ॥

রাজা । অধিষ্মিত: তিরস্কৃত: ; বিশেষেণ ইতি প্রজ্ঞাতিদ্বৈতপদসংস্থানাৎ
তৃতীয়া । বস্তুতন্তু ক্রিয়াবিশেষণমিদম্ ।

রাজা । আমি কি ইহাকে পূৰ্বে বিবাহ করিয়াছি ?

শকুন্তলা । [বিষন্ন হইয়া আশ্রয়ত] হৃদয়, এক্ষণ তোমার আশঙ্কা ।

শাক্ত্যরবঃ । পূৰ্ব্বকৃত কার্য্যের প্রতি স্মরণশত: ধৰ্ম্মের প্রতি বিমুখতাচরণ কি রাজার
উচিত ?

রাজা । এক্ষণ অসৎকল্পনা প্রভ কি হেতু করিতেছেন ?

শাক্ত্যরবঃ । ধনমদে মত্ত দগেরই প্রায় এইরূপ বিকার হইয়া থাকে ।

রাজা । বিশিষ্টরূপে তিরস্কৃত হইলাম ।

গৌতমী । বৎসে মুহূৰ্ত্তকাল লজ্জা করিও না, তোমার অবগুষ্ঠন মোচন করিয়া
দিই তাহা হইলে তোমার স্বামী তোমাকে চিনিতে পারিবেন । [অবগুষ্ঠন মোচন
করিয়া দিলেন] ।

King.—Has this lady been married before by me ?

Sakuntala.—[*Sorrowfully aside*]. O my heart, now is (the cause of) your alarm (come).

Sarngarava.—Is dislike for duty becoming a king, because of his abhorrence for an action done before ?

King.—Whence is this question based on a wrong supposition ?

Sarngarava.—Such changes and inconstancies do generally prevail in men maddened with power and wealth.

King.—I am strongly insulted.

Gautami.—Be not bashful, my child, for a while, I will remove your veil ; and your husband will recognise you. [*Does as said*].

রাজা । অক্লিষ্টকালি এবং উপলব্ধ ইদং রূপং প্রথমপরিষ্কৃতং স্নাত্ ন বা
হসি ব্যবস্থান্ অহং ভূমত: বিধাতি অনন্তদ্বারং কুন্দং ইব ন পরিভীকুং ন অ দাতু
শক্নোমি স্বল্প ॥ ১৮ ॥

अक्रिष्टा कान्तिर्यस्य तत् अक्रिष्टकान्ति उज्ज्वलशीर्षं एवं अनेन प्रकारेण आयासं विनैव उपगतं स्वयं प्राप्तं इदं रूपं कान्तिमती आकृतिः प्रथमं पूर्वं परिगृहीतं स्वीकृतं स्यात् न वा इति व्यवस्थान् निश्चिन्तन् विचारयन् अहं भ्रमरः षट्पदः विभाते प्रभाते अन्तः मध्ये तुषारः हिमं नीहार इति यावत् यस्य तत् तादृशं कुन्दं माघ्यं पुष्पमिव, न परिभीक्तुं, न च ह्यतुं त्यक्तुं शक्नोमि । निश्चयाभावात् कर्तव्यविमूढतां गम्येऽपि ।—अनुकूपो भावः—

“यथा मञ्जन् पथोराशौ लम्बा सर्पावलम्बनम् ।

न मुञ्चति न चाधत्ते तथा मुग्धीऽपि साम्प्रतम् ॥”

उपमालङ्कारः । अन्तस्तुषारमिति विशेषणेन पुष्परसपाने भ्रमरस्य यथा वाधा, तथा परपरिग्रहत्वे, शकुन्तलायङ्गणे पापस्पर्शरूपी व्याघातः अस्ति इति ध्वनितम् । मालिनीवृक्षम् ।

Change of voice.—व्यवस्थता मया भ्रमरेणैव न शक्यते ।

प्रतीहारौ । अहो धर्म्मापेक्षिता भर्तुः । ईदृशं नाम सुखोपगतं रूपं दृष्टा कोऽन्यः विचारयति । धर्मं अपेक्षते अनुबध्यते इति धर्म्मापेक्षी तस्य भावः धार्मिकत्वमित्यर्थः ।

शार्ङ्गरवः । जीषम् तूष्णीं ; तूष्णीमर्थे मुखे जीषमित्यमरः । जीषमिति मान्तमन्यम् । आस्यते, आसिर्भावे लट् ।

राजा । स्त्रीकरणं विवाहः । अभिव्यक्तं परिस्फुटं सत्वस्य लक्षणं यस्याः तां परिस्फुटगर्भचिह्ना इमां शकुन्तलां प्रति आत्मानं ज्ञेयं पत्नी अस्य अस्तीति ज्ञेवी त ज्ञेविषं मन्यमानः, भवतु तावत् इयं मत्परिगृहीता, किन्तु अस्यां वीजं न मया निषिक्तं अन्यस्य कस्यापि तेजो दधानां इमां कथं गृहीष्यामि ।

शकुन्तला । [अपवार्यं] दूरमधिरोहति या सा दूराधिरोहणी दूरगता (रोहतेः णिनिः) । अस्य महिषी भूत्वा खपुवं राज्ञे निवेशयेयम् इत्याकारा आशा विलुप्ता ।

शार्ङ्गरवः । कृतावमर्षा सुतां अनुमन्यमानः मुनिः त्वया मा तावत् विमान्यः नाम मुष्टं स्वार्थं प्रतिग्राहयता येन दस्युरिव त्वं पावीकृतीऽसि ॥ २० ॥

कृतः अवमर्षः आस्कन्दनं ध्वंसं इति यावत् यस्याः तां कृतावमर्षा ; मुनेरनुमति-मन्तरणैव चौरिणैव स्वयं परिगृह्योपभुक्तां सुतां दुहितरं अनुमन्यमानः त्वत्कृतमस्याः गुदीपयमनमनुमीदयन् मुनिः कण्डः त्वया मा तावत् विमान्यः अवमन्यः, नामेति कीधे । शकुन्तलायाः प्रत्याख्यानेनामं मावजानीद्वि यदा अनुमन्यमानः मुनिः त्वया विमान्योनामः यः इत्यं आचरितवान् तस्य मुनेः दुहितुः प्रत्याख्यानेन अवमाननां करोषि ममैत्यर्थः । मातावदिति क्रुद्धस्य वाक्यासमाप्तिं सूचयति । मुष्टं चरितं स्व

স্বকীয়ং অর্থং প্রতিग्राहयता, प्रतिपादयता येन ऋषिणा दस्युश्चौर इव त्वं अपात्रं पात्र-
कृतः इति पात्रीकृतः शकुन्तलरूपे वस्तुनि न्यायानुगताधिकारसम्पन्नः कृतः। यथा
कश्चित् स्वामी अपहृतं द्रव्यजातं दस्यवे प्रतिपादयन् त तस्य वस्तुनः स्वामिनं सम्पा-
दयति ; तद्वत् मुनिररि त्वां खदुहितुः वीदारं कृतवान् इति उपमालङ्कारः। इत्त-
मुपजातिः।

मुष्टम्—मुष স্তেয়ে ইতি ধাতোঃ ক্তঃ কর্মণি। মুষ্—লট, মুশ্ঠাতি ; লিট্,
মুমোষ ; লুঙ, অমৌষীত্।

शारदतः। विरमेति व्याङ्गपरिभ्योरमः इति परस्मैपदम्। The root रम्
takes the परस्मैपद in connection with the उपसर्ग वि, आ and परि।
प्रत्ययार्थं विश्वासार्थं प्रतिवचनम्। अस्य राज्ञः विश्वासीत्पादनं त्वदधीनं खलु।

রাজা। [শকুন্তলাকে দেখিয়া আশ্চর্যত] স্বয়ং উপস্থিত, অগ্নানশোভা এই সূন্দরীকে
পূর্বে বিবাহ কবিয়াছি কি না এইরূপ বিচারপরায়ণ আমি, ভ্রমর প্রভাতে অন্তস্তবার
বৃন্দ পুষ্পকে যেরূপ গ্রহণও করিতে পারে না ত্যাগও করিতে পারে না সেইরূপ
উপভোগও করিতে পারিতেছি না ত্যাগও করিতে পারিতেছি না। [চিন্তা করিতে-
লাগিলেন]।

अतिहारी। अतुरं किं धर्मानुरागं, अन्यायमलकं द्रैदृशं रूपं देखिया अञ्च आरं के
विचारं करिया থাকे ?

शार्ङ्गरव। राजन् यौनं अवलम्बनं करिया रहिलेन केन ?

রাজা। স্ববিগণ, আমি অনেক চিন্তা করিয়াও ইহার সহিত পরিণয়ের বিষয়
স্মরণ করিতে পারিলাম না। ইহার গর্ভলক্ষণ প্রকাশ পাইয়াছে। ইহার সম্ভান,
(ইহাকে গ্রহণ করিলে) আমার ক্ষেত্রজসম্ভান হইবে, ঐদৃশ অবস্থায় কিরূপে ইহাকে
গ্রহণ করি ?

शकुन्तला। [अगत] आर्थापुत्रेण विवाहेहै सन्देहः ; आमार उच्च आशा एक्कण
कोथाय ?

शार्ङ्गरव। आपनारं कर्तृकं उपभुङ्क्ता कञ्चान्के विनि अनुसोदनं करियाछेनः
एवम् दस्युके अपहृतं अर्थसमूहं प्रदानं करिया येरूपं সেই धनेन अधिकारी कर। वाय,
सेइरूपं आपनाके विनि कञ्चारं परिणेत। करियाछेन সেই स्वयिके आपनि विमानित
करिनेन ना।

পারদত। শার্ঙ্গরব, তুমি এক্ষণ বিরত হও। শকুন্তলে, আমাদের বাহা বলিবার
তাহা বলিলাম, নরপতি এইরূপ বলিলেন, এক্ষণে বিষাসোৎপাদক প্রভাতের ইহাকে
প্রদান কর।

King.—[Looking attentively at Sakuntala; aside]. Revolv-
ing (in my mind) if this beauty of spotless loveliness, which has
come in this manner, has been accepted before or not, I can neither

enjoy nor give it up ; like a bee in the morning (with regard to) a kunda flower having dew within it. [*Remains musing*].

Warder.—Oh ! What a devotion of our lord to righteousness ! Who else would think of hesitating at the sight of such a beauty that has easily come (of itself) ?

Sarngarava.—Why are you, O king, silent ?

King.—O hermits, though I have revolved (the matter in my mind), yet I cannot really remember my acceptance (in marriage) of her. How then shall I take her, in whom the signs of pregnancy are plainly visible, knowing myself to be a husband in name ?

Sakuntala. [*Aside*].—My husband has doubts regarding the marriage itself. Those high, far-reaching hopes ! where are they !

Sarngarava.—That sage who approves of his daughter outraged (by you), and who offering back his stolen property has made you, like a robber, an object of the gift—that sage should not be insulted by you.

Saradvata.—Sarngarava, let you stop now. Sakuntala, we have said what we had to say ; his majesty says so. Give him a reply that is convincing.

शकुन्तला । अस्या अवस्था इति अवस्थान्तरम् मयूरव्यंसकादयश्चेति निपातनात् समासः । आरितेन इति गम्यमानसाधनक्रियापेक्षया करणत्वात् तृतीया । मीचनीयः लोकनिन्दायाः रक्षणीयः । व्यवसितं आरण्या आयुमुद्यमः कृतः । व्यवपूर्वात् सीधातोः भावे क्तः । समुदाचारः आर्यपुत्रशब्देन सम्बोधनरूपा रीतिः । युक्तं नाम, नामेति कुत्सने । स्वभावोत्तानहृदयं स्वभावेन प्रकृत्या उत्तानं ऋजु हृदयं यच्च तम् ईदृशैः निष्ठुरैः मर्त्यविदारकैः । समयः शपथः पूर्वः यस्मिन् तत् यथा तथा समयः पूर्वकं प्रतिज्ञानपूर्वकम्, समयाः शपथाचारकालसिद्धान्तसंविदः इत्यमरः । प्रत्याख्यातम् अस्वीकर्तुं निराकर्तुमिति यावत् शक्येष्वेत्यादिना युक्तमिति अहार्थोपपदं तमुन् उत्पूर्वात् तनोतेः कर्तरि णः उत्तानम् तथाच वार्त्तिकं तनोतेरुपसंख्यानम् ।

राजा । कूलङ्घा सिन्धुः प्रसन्नं अश्वः तटतरुश्च इव त्वं व्यपदेशं आविलयितुं इमं जनं च पातयितुं किं ईदृसी ॥ २५ ॥ कूलं कषति या सा कूलङ्घा कूलमुद्रमा ॥ २६ ॥ सिन्धुः नदी, (देशे नदविशेषेऽप्यौ सिन्धुर्ना सरिति स्त्रियाम्) प्रसन्नं निम्नोलं जलं तटस्थ तरुः तम् तटस्थं वृक्षं च इव, त्वं (कुलटा इति आशयः) व्यपदिश्यते स्थायते

अनेन इति व्यपदेशः कुलं, आत्मनः निर्मलं वंशं, आविलयितुं, आविलं कलषं कर्तुं इमं तटस्थं निःसम्पर्कमिति भावः जनं पातयितुं निरये निमज्जयितुश्च किं ईदृसी चेष्टसे । उपमालङ्कारः ; आर्या जातिः ।

कलुषोऽनच्छ आविल इत्यमरः । आविलं करोति इति आविलयति, आविल-शब्दात् णिच् । कूलं कषति या सा कूलङ्गया “सर्वकूलाभकरीषेषुकषः” इति खच्प्रत्ययः, “अरुद्धिषदञ्जलस्येति” सुभागमः । The root कष् takes the suffix खच् having सर्व, कूल, अभ and करीष used with it as its accusative case. The bases अरुष्, द्विषत्, and those that end in vowels admit of the augment सुम्, when verbs admitting खच् enter into a compound state (उपपदसमास) with them. करीष means dry cowdung.

Change of voice.—कुलङ्गया सिन्हा इव त्वया... ईदृशेते ।

ईदृ लुङ् ऐहिष्ट, लिट् ईदृश्चक्रे ।

शकुन्तला । परमार्थतः सत्यमेव ; तृतीयाशक्त्यः प्रकृत्यादिभ्ययेति तृतीया । परस्य स्वे तरस्य परिग्रहं कलवं शङ्कते यत्नेन । अभिज्ञायते अनेन इति अभिज्ञान श्रुत्युत्पादकं वस्तु तेन । अपनेष्यामि इत्यस्य कर्मणः अशरीरत्वेऽपि कर्तृस्थित्वाभावात् नात्मनेपदम् ।

राजा । उदारः मुख्यः कल्पः न्यायः कल्पः स्यात् प्रत्यये न्याये इति विश्वः । यदयं पक्षः प्रस्तुतोऽभिज्ञानप्रदर्शनरूपः सोऽतियुक्तः ।

शकुन्तला । [मुद्रायाः अङ्गुरीयकस्य स्थानं अङ्गुल्याः अंशविशेषं परावृश्य स्पृष्टा]

गौतमी । शक्रावतारः गङ्गातौरं जनपदविशेषः । शचीतीर्थं शच्या कृत इति प्रसिद्धं गतः जलावतारः, (“तीर्थं शास्ताऽवरचेवीपायनारौरजःसु च । अवतारर्षिजुष्टाभ्युपावोपाध्यायमन्त्रिषु” इति मेदिनी) तत्र जाङ्गवीजलं बन्दमानायाः उपसृश्य प्रणमन्त्याः ते करात् नद्यां विगलितम् ।

राजा । स्त्रैणम् स्त्रीसमूहः प्रत्युत्पन्न मतिर्यस्य तत् तथीकृतम् । प्रत्युत्पन्न-मत्तित्वं प्रतिभोनवत्वम् । “तात्कालिकी तु प्रतिभा प्रत्युत्पन्नमतिः श्रुता ।” स्त्रीणां समूह इति स्त्रैणं “स्त्रीपुंसाभ्यां नञ्सञ्जौ भवनात्” इति नञ् । Here नञ् is appended to स्त्री in the sense of collection ; in other senses e. g. दृष्ट, भाव &c. it may be used.

शकुन्तला । विधिना दैवेन भाग्येनेति यावत् ।

राजा । श्रौतव्यं श्रवणविषयः ननु दर्शनविषयः अतएव संशयवृद्धिः ।

शकुन्तला । ननु इति वाक्यारम्भे सम्बोधने वा ।

শকুন্তলা । পুনঃ কৃতঃ ইতি পুনরুতঃ “সহস্রপা” ইতি সমাসঃ ততঃ স্বার্থে কন্ । যদ্বা কৃতম্ করণম্ পুনরুত কৃতং করণং यस্য স ইতি বহুব্রীহী “শিষাদ্ বিভাষা” ইতি কঃ । পীতকঃ শ্রাবঃ “পীতঃ পাকীভবকীভিম্ভঃ পৃথুকঃ শ্রাবকঃ শিশুরিত্যমরঃ । উপচ্ছন্দিতঃ প্রার্থিতঃ প্রলোভিতঃ ইত্যর্থঃ । হস্তস্য অশ্বাসঃ সমীপঃ তম্ । সমীপে নিকটাসন্নসন্নিকটসমীভবন্ সদৃশাশ্বাসসবিধসমর্থ্যাদ্ সবেশবন্ । উপকণ্ঠান্নিকাম্যর্থাভ্যয়া অধ্যমিতৌঃস্বয়মিত্যমরঃ । প্রথয়ঃ ধাত্রা শুদকপানিচ্ছা ইত্যর্থঃ । সগন্ধেষু সগন্ধেষু আম্লীষিষু সমানঃ তুল্যঃ গন্ধঃ সম্বন্ধঃ যৈবা তে সগন্ধা বহুব্রীহী সমানস্য হৃদস্য মূৰ্দ্ধপ্রমুদ্যদর্কেণ ইতি সূত্রে সমানস্যেতি যোগবিভাগ ইত্ৰপ্রসিদ্ধার্থে ক্রিয়তে তেন সপক্ষঃ সজাতীয় ইত্যেবমাদয়ঃ সিদ্ধা ভবন্নি আদিয়চ্ছায়াৎ সগন্ধঃ ইত্যস্যাপিপ্রাপ্তিঃ । ইতি সমানস্য সাদৃশঃ । গন্ধী গন্ধকঃ আম্লীদে লেগে সম্বন্ধগর্হযীরিতি বিশ্বঃ । অরুণ্যে নিবসতঃ ইতি আরুণ্যকী আরুণ্য-শব্দাৎ বুজ্ (কণ্ বা) বন্যী “অরুণ্যান্মনুষ্যে ইতি ।”

শকুন্তলা । [জনান্তিকে] সেই অনুরাগে একরূপ অবহাতির বশন ঘটরাছে, তখন গরন করাইয়াই বা কি ফল ! আমার আত্মাকে কলঙ্ক হইতে রক্ষা করিতে হইবে এই জন্ত এই উদ্যম করিয়াছি । [একান্তে] আর্ধ্যপুত্র [অর্ক উচ্চারণ করিয়া] পরি-
ণয়েই যখন সন্দেহ তখন একরূপ সম্ভাষণরীতি যোগ্য নহে । গৌরব, পূর্ব্বে আশ্রমে
শ্রদ্ধাবসরল এই ব্যক্তিকে প্রতিজ্ঞাপূর্ব্বক প্রবন্ধনা করিয়া এক্ষণে এইরূপ বাক্যের দ্বারা
প্রত্যাখ্যান করা আপনার উপযুক্ত বটে !

রাজা । (দ্রৈশ) পাপ শাস্ত হউক (দ্রৈবর বেন :না করেন) । কুলবিপাটিনী
নদী যেরূপ নির্দল জলকে কলুষিত করে, এবং তটস্থিত তরুকে পাতিত করে ; তুমিও
সেইরূপ নিজ বংশকে কলঙ্কিত ও (নিঃসম্পর্ক) এই ব্যক্তিকে (নরকে) পাতিত
করিতে কেন চেষ্টা করিতেছ ?

শকুন্তলা । ভাল, যদি যথার্থই পরপত্নী শঙ্কা করিয়া আপনি একরূপ আচরণে প্রবৃত্ত
হইয়া থাকেন, তাহা হইলে অভিজ্ঞানের দ্বারা আপনার আশঙ্কা দূর করিতেছি ।

রাজা । উৎফুট শব্দাব ।

শকুন্তলা । [অঙ্গুরীর স্থান স্পর্শ করিয়া] হা ধিক্ আমার অঙ্গুলী অঙ্গুলীশূণ্ড
[বিষন্নভাবে গৌতমীর মুখের দিকে দৃষ্টিপাত করিলেন] ।

গৌতমী । শত্রুবতার গ্রামে শচীতীর্থে গজাজল বন্দনা করিবার সময় নিশ্চর
তোমার অঙ্গুলীর পড়িয়া গিয়াছে ।

রাজা । [দ্রৈব হস্ত করিয়া] স্ত্রীলোক অতিশয় প্রত্যাশমতি এইরূপ যে কথিত
আছে, তাহা এই । (অর্থাৎ ইহা তাহার একটি উত্তম উদাহরণ) ।

শকুন্তলা । বিধাতা এ বিষয়ে প্রভূত দেখাইয়াছেন ; অস্ত্র একটি বিষয় বলি ।

রাজা । এক্ষণে শুনিবার বিষয় হইল ।

শকুন্তলা। এক দিবস নবমল্লিকামগুপে, আপনার হস্তে পদ্মপত্র জল ছিল।
রাজা। আমি শুনিতেছি।

শকুন্তলা। সেই সময়ে আমার কৃতপুত্র দীর্ঘপাদ্র নামে যুগলিশু উপস্থিত হইল।
এ প্রথমে জলপান করুক এই বলিয়া আপনি অনুকম্পাপরবশ হইয়া তাহাকে জল
দিলেন, সে কিন্তু অপরিচয় হেতু আপনার হস্তসমীপে গমন করিল না। পশ্চাৎ
আমি সেই জল গ্রহণ করিলে সে উদকগানে ইচ্ছা প্রকাশ করিল। তখন আপনি এই
বলিয়া হাসিয়াছিলেন যে সকলেই আপন আপন আত্মীয়ে বিশ্বাস করে, তোমরা দুই
জনেই বস্ত্র।

Sakuntala.—[*Aside*]. That love having undergone such a change, what is the good of reminding ? But I have set about it because my ownself is to be acquitted. [*Aloud*]. My lord ; [*Half uttering*] When marriage itself is doubted, the form of address should not be this. Descendant of Puru ! It is quite worthy of you to disown in such words this person of a heart frank and unre-served by nature, after having enticed her in that manner with solemn pledges in the hermitage ?

King.—Heaven forbid it ! (literally ; let this sin be averted !) Why dost thou seek to soil thy family and demean this person ; even as a river undermining its bank makes its limpid water turbid and fells the riparian tree ?

Sakuntala.—Very good ! if you have proceeded thus, believing me to be really the wife of another person, then I shall remove your doubt by some token.

King.—A noble proposal.

Sakuntala.—[*Touching the side of the ring*] Alas ! Alas ! my finger is without the ring. [*Looks with anguish at Gautami*].

Gautami.—Surely the ring slipped off (from your finger), when you were bowing to the water of *Sachitirtha* in *Sakravatra*.

King.—[*With a smile*]. This is what is called ready-witted female sex.

Sakuntala.—Fate has shown its power in it. I shall tell you another circumstance.

King.—It has now become a matter to be heard !

Sakuntala.—One day in the jasmine-bower, there was water in your hand in a cup of lotus-leaves.

King.—We are listening.

Sakuntala.—At that instant, my adopted child, the little fawn, named *Durghapanga*, came. Saying—“Let it drink first,” you kindly tried to induce it by means of water. But for want of familiarity it did not come near your hand. Then on my taking the water, it did favour (to it). Then you laughed, saying “every one confides in one's own kind; in this particular case, both of you are wild.”

राजा । आत्मनां कार्यं निर्वर्त्तयन्ति याः तासां स्वाभिप्रेतसाधने तत्पराणां दुष्टानां नारीणां अनृतमयैः मिथ्याप्रचुरैः वाङ्मयभिः असृतकल्पैः वचनैः विषयिणः इन्द्रियार्थाकृष्टचेतनाः नराः आकृष्यन्ते अपहृद्यन्ते कार्याकार्यविवेकविधुरा भवन्ति इत्यर्थः । नतु मादृशः इति तात्पर्यम् ।

गौतमी । मन्त्रयितुं वक्तुं । कितेन वाति इति कितवः (कित्शब्दपूर्वात् वाधातोः कः) शठः तस्य कर्म इति कैतवं शब्दः तस्य अनभिज्ञः (कर्मणि घट्टौ) । तपोवने वर्द्धितत्वात् सरलः अयं शकुन्तलारूपः जनः शब्दं न जानाति ।

राजा । तापसी चासी हृष्टा चेति कर्मधारये पूर्वपदस्य पूर्वभावः । तत्-सम्बोधने । स्त्रीणां अमानुषीष अशिक्षितपटुत्वं संदृश्यते ; किमुत याः प्रतिबोधवत्यः । परभृताः अन्तरिक्षगमनात् प्राक् स्व अपत्यजातं अन्यैः द्विजैः पीषयन्ति खलु ॥ २२ ॥

स्त्रीणां मध्ये (निर्द्धारे घट्टौ) अमानुषीष मानुषीभिर्नासु तिर्यग्योनिषु “वञ्चक वागादिव्यवहाररहितासु अपि इति भावः” अशिक्षितं यत् पटुत्वम् तत् शिक्षामन्तरेण नैसर्गिकं कौशलं संदृश्यते ; याः प्रतिबोधवत्यः विशिष्टबुद्धयः मानुष्यः ताः किमुत, तासां नैसर्गिकचातुर्ये संशयावसरी नास्तीति भावः । परभृताः कीकिलाः (जातिलस्य मुख्यया हत्या अग्रहणात् न डौष्), अन्तः स्वर्गपृथिव्योः मध्ये ईक्ष्यते यत् तत् (ईक्ष-धातोः कर्मणि घञ्) यद्वा अन्तः ऋक्षाणि नक्षत्राणि यस्य तत् पृषोदरादित्वात् पक्षे ऋक्ः ऋकारस्य रित्वं वा । अन्तरिक्षं आकाशं तेन गमनं यस्मात् उडडयनात् इत्यर्थः प्राक् स्वं अपत्यजातं शावसमूहं अन्यैः द्विजैः पक्षिभिः (दन्तिवप्राण्डजा द्विजाः इत्यमरः) वायसैः पीषयन्ति पालयन्ति । द्विजैरिति अणिकर्त्तुः कर्मत्वाभावात् तृतीया । विशेषण सामान्यसमर्थनरूपोऽर्थान्तरन्यासः अलङ्कारः । वंशस्थविलं हंसम् ।

Change of voice.—अशिक्षितपटुत्वं संपश्यन्ति (लोकाः) । परभृताभिः स्वमपत्यजातं पीष्यते ।

आत्मनः स्वस्य हृदयं तेन अनुमानं सम्भावनम् तेन ; यथा स्वहृदयं कौटिल्यपुण्ये तथा अपरस्यापि हृदयं मन्यसे । धर्मरूपे कस्युके आवरणे प्रवेशिनः सोपधि

শাস্ত্রিকল' প্রস্তাৱপথত: অতএৱ তথৈৱ ক্ষত্র: আহতমুখ: য: কূপ: তৈৱ উপমা
সাদৃশ্যং যস্য তস্য তথৈৱাচ্ছাদিতত্বাত স্থিরভূমিত্বৈৱ পরিণায়মানস্য অতএৱ পাৱৈৱ
স্পষ্ট: পতনহিতুভূতস্য কূপস্য ইৱ ধর্মো: বচনৈ: শাস্ত্রনৈ: সত্যসম্বলং প্রকটয়ত: কিন্তু
বচনচাতুৰ্য্যেণ বিমুগ্ধস্য হস্তাভ্যাসং উপগতবতী নাশকারণস্য তে অনুকৃতিং সত্ৱশা-
চরণাং ক: কুর্যাৎ ন কোঽপি ইত্যাশয়: ।

N. B.—Notice the confusion of metaphor here. It is due to her just indignation.

রাজা । স্বকাঁধাসাধনোদাত নারোদিগের ঐদৃশ অন্ত্য সধুম্য বাক্য দ্বারা বিষয়িগণ
আকৃষ্ট হইবে ।

গোতমী । মহাশয় একথা বলিবেন না । এই ব্যক্তি তপোবনে বর্জিত, শঠতাম্ব
অনভিজ্ঞ ।

রাজা । তপসবক্ষে, পশুপক্ষিজাতীয় স্ত্রীগণেও স্বাভাবিক চাতুর্য্য দেখিতে পাওয়া
যায় । যাহারা বিশিষ্টবুদ্ধিযুক্ত তাহাদের কথা কি বলিব । কোকিলেরা আপনাদেহ
শাবকগুলিকে উড়িতে শিখিবার পূর্বে অশ্রু পক্ষী (বায়স) দ্বারা প্রতিপালন করাইয়া
লয় ।

শকুন্তলা । [সন্দোহে] অনাধা, আপনি হৃদয় অনুসারে অনুমান করিতেছ । তুমি
ধর্মব্রজ, ত্যাগাদিত কুপতুল্য, তোমার অনুকরণ কে আর করিবে ?

King.—Men addicted to pleasures of the senses are tempted by such honeyed words, full of untruth, of women serving their own ends.

Gautami.—O gifted king ! It beseems you not to speak thus. This person, bred up in the holy wood, is utterly ignorant of guile.

King.—Holy matron, untaught ability is seen, in females other than women ; not to speak of those that are possessed of reason. The cuckoos get their own young ones reared by other birds before (they are able to) fly into the sky.

Sakuntala.—[*With anger*]. Dishonourable man, thou judgest by an inference from thy own heart. Who else will follow the track of thee who entering the cloak of virtue resemblest a well covered over with grass ?

রাজা । সন্দিগ্ধা সংশয় আশ্রিতা বুদ্ধি: যস্য তং তাড়শং ; নাস্তি কৈতব
বলিন্ স: অকৈতব: অক্লম্বিন: ।

ময়ি এৱ, বিজয়দাৰ্হণ্যচিত্তবতী রহ:ৱতং প্রশংসং অপ্রতিপদ্যমানে অতি-
লৌহিত্যাত্মা অনয়া অতিবদা কুটিলযো: ধ্রুবো: মেদাত্ অরস্য শরাসনং ভ্রমমিব ১২৩॥

मयि एव विकारणेन दाक्ष्या निष्ठुरा परुषा चित्तस्य वृत्तियस्य तस्मिन् कृति-
भङ्गात् निष्कर्षणे, अतएव रहः एकान्ते वृत्तं प्रणयं प्रेमाद्यं अप्रतिपद्यमाने अस्त्री
कर्त्तव्ये सति अतिलोहिते अतिरक्ते अक्षिणी यस्याः तथा (बहुव्रीहौ षक्) अनया
शकुन्तलाया अतिरुषा, अतिक्रोधेन हेतुना कुटिलयोः वक्रयोः भ्रुवोः भेदात् पृथग्-
भावात् स्वरस्य कन्दर्पस्य शरासनं धनुः भद्रमिव इत्युत्प्रेक्षा । क्रीडातिशयात्
वृषेऽतिगम्भीरोऽपि अनुरागः अनया मुहूर्त्तं उपेक्षितः इति अलङ्कारेण वस्तुध्वनिः ।
यद्वा मयि विषये अतिरुषा हेतुना अलोलोहिताख्या अनया शरासनं भद्रमित्यन्वयः ।
वसन्तलिलकं वृत्तम् । भूलतायाः कन्दर्पशरासनत्वम् प्रायेणीक्यते कविभिः, तथाच
कुमारि अथ स ललितयोषिदभूलताचारुण्डम् । गीतगोविन्दे अपि ।

भूपल्लवं धनुरपाङ्गतरङ्गितानि वाण्याः गुणः श्रवणपालिरितिकारेण ।

तस्यामनङ्गजयजङ्गमदेवतायां अस्त्राणि निर्जितजगति किमर्पितानि ॥

मयि एव इत्यत्र कृतिभङ्गवानहमेव मृषावदामि नेयमिति द्योतयत्येवकारः ।

Change of voice.—...अतिलोहिताक्षौ इयं शरासनं भद्रवती । भृञ्ज
लटि भनक्ति, लङि अभनक्, लिटि वभञ्ज, लुङि अभञ्जीत् अभङ्क्ताम्
अभाङ्क्षुः ।

राजा । [आश्चर्यम्] ईश्वर क्रोधे अङ्गिम् बलिम् । बोध हृष्टेच्छे एवम् आत्मानं
वृत्तिके सन्नेहश्चित् करिष्याहे । आम्निहै विश्वरगहेतू निष्ठुरं रूढं हृष्टम् गोपनेन
सज्जति प्रणय अशोकार करार, अतिक्रोधे अतिलोहिताक्षौ हेन कूटिल ऊर्ध्व भिन्न
करत येन कन्दर्पेन धनु उग्र करिष्य फलिलेन ।

King — [*Aside*]. Her anger, making me of a wavering mood,
seems to be unassumed (genuine). For, with the state of my mind
stern by loss of memory, I having disowned the love privately
made, she, with crimson eyes because of extreme anger, has, by
the dissevering of the curved eyebrows, snapped asunder, as it
were, the bow of Cupid.

पुरोहितः । प्रथितं सर्व्वं विदितं ; न तस्मिन् चरिते किमपि गोप्यमस्ति ।

शकुन्तला । मुमु इत्यप्ययम् भद्रमित्यर्थः स्वस्याः कृतेन अभिप्रायेण चरति या
सा स्वच्छन्दचारिणी स्त्रीरिणी । पुरोः वंशः तस्मिन् प्रत्ययः विश्वासः (पत्ययोऽधीन-
शपथज्ञानविश्वासहेतुषु इत्यमरः) तेन हेतुना, पुरुवंशीया न अधार्मिकाः इति
विश्वासवशादित्यर्थः । मुखे मधु यस्य तस्य मुखमधोः हृदये स्थितं विषं यस्य तस्य
पथीमुखस्य विषकुम्भस्येव अस्य हस्तस्य अभ्यासं समीपं प्राप्ता । अस्य वचने कृतविश्वासः
आत्मानं समर्पितवती इत्यर्थः । [पटान्तेन वसनाञ्जलिं आहत्य आञ्ज्याय] ।

शार्ङ्गरवः । अपलस्य कर्म इति चापलं अविमृष्यकारित्वं परिहृतं व्याहृतं
अपलं सग इत्यमनेन प्रकारेण दहति सन्तापयति मनोरुजं जनयति इत्यर्थः ।
उक्तञ्च भारविणा ।

सहसा विदधीत न क्रियामविवेकः परमापदां पदम् ।

वृणते हि विमृष्यकारिणं गुणलुब्धाः स्वयमेव सम्पदः ॥

अत इति—अतः रहः सङ्गतं विगृष्णात् परीक्ष्य कर्त्तव्यम् ; अज्ञातहृदयेषु
सौहृदं एवं वैरौभवति ॥ २४ ॥

अतः अस्मात् कारणात् अपलतायाः विपत्परिणामित्वात् रहः रहसि रहस्योपांशु
चालिङ्गे इत्यमरः निर्जने सङ्गतं प्रणयादिकं विगृष्णात् विशेषं यन्नातिशयमित्यर्थः
आश्रित्य इति ल्यबलोपे पञ्चमी परीक्ष्य कर्त्तव्यम् । अज्ञातं व्यवहारादिनां अपरिज्ञातं
हृदयं येषां तेषु लोकेषु विषये सौहृदम् वस्तुत्वम् एव अनेन प्रकारेण वैरौभवति,
अवैरं वैरं भवति इति चित्ः श्रद्धात्वे विपरिणमति । वैधर्म्येणार्थान्तरन्यासः अलङ्कारः ।

Change of voice —सौहृदेन वैरौभूयते ।

राजा । अवभवत्यां शकुन्तलायां प्रत्ययः विश्वासः तस्मात्, शकुन्तलावाक्ये
विश्वासेन केवलीन प्रमाणान्तरमनपेक्ष्यैव इत्यर्थः संयुतः दीषः येषु तानि अक्षराणि
तैः संयुतदोषाक्षरैः विषदिग्धैः श्रैरिव सापवादैः वचनैः अस्मान् क्षिण्वन् अस्माकं
यशोऽलम्पय । नैतदयुक्तं प्रमाणान्तराभावादिति भावः । हिंसायामिति धातोः
स्वादिगणौयात् लटि मध्यमपुरुषवद्बचनम् । झिट—चिचाय, लुङ् अक्षौषीत् क्तः क्षीणः

शार्ङ्गरवः । [अनन्या क्रांतिन सह वर्त्तमानं इति सास्यम्] अधरं ह्रीनं
अपक्कष्टमिति यावत् तादृशम् उत्तरम् ।

यः आजन्मनः श्लाघ्यमशिक्षितः, तस्य जनस्य वचनं अप्रमाणं ; यैः परातिसन्धानं
विद्येति अधीयते ते आनवाचः सन्तु किल ॥ २५ ॥

यः पुरुषः जन्मनः आरभ्य समासस्य विभाषितत्वात् न समासः समासपक्षे
आजन्म इत्येवं स्यात् ; श्लाघ्यं खलतां द्विजिह्वत्वं इति यावत् न शिक्षितः नोपदिष्टः
परं स्वप्रहत्या वा ; बाल्यादेव आर्जवप्रधानः इत्यर्थः, तस्य तादृशस्य जनस्य वचनं
अप्रमाणं नास्ति प्रमाणं निश्चयप्रतीतिः हेतुः यस्य तत् तथोक्तम् अविश्वास्यम् । यैः
राजभिः दुष्यन्तप्रमुखाैरिति भावः परेषां श्रद्धायां अन्येषामिति ध्वनिः अतिसन्धानं
प्रवचनं प्रतारणमिति यावत् विद्येति अधीयते, यावता यत्नेन अनुरागेण च विद्या
अभ्यस्यते तावता अध्ववसायेन अधीयते पठ्यते, अधिगम्यते इति यावत्, परप्रवचनपराः
सर्वथा विश्वासानर्हा, ते आत्माः प्रत्ययिताः विश्वासाः वाचः येषां ते तथाविधाः सन्तु
किल इति काकुः । किलेति सम्भावनायाम् । सीङ्गुलवचनमिदम् । विशेषे वक्तव्ये
सामान्यनिर्देशरूपाप्रस्तुतप्रशंसा । वृत्तमुपजातिः ।

শিচ্চিত; ইত্যত্র দ্বিকর্মকাত্ শিচ্চিত্বাতো; যন্তানাৎ অপ্রদানে কর্মকণি ক্ত; দুহাদিষু অযমন্তর্ভবতি। ক্চিৎ প্রসংঘপ্রতিষেধনজ্যাপি সমাসঃ ইত্য্তে ইতি ন শিচ্চিত; ইতি অশিচ্চিত; ইতি নঅসমাসঃ।

Change of voice.—(কৌণ্ডি) যং শাস্ত্যং অশিচ্চিত্বান্...বচনেন অপ্রমাণেন ভূয়তে। যদ্বা যেন...অশিচ্চিতেন ভূয়তে। যৈ অধীযতে তৈ; আতবাগ্ভিঃ ভূয়তাম্।

রাজা। সত্যবাদিত্রিতি সীল্লুপ্লম্। অম্ভ্যুপগতং যত্বযৌদ্যতে তদঙ্কীকৃতম্, কিং ফলমুদ্রিষ্ট্য অস্যাঃ প্রবচ্চনং মল্কর্নুক প্রবৃত্তমিতি বেদিতুমিচ্ছামি রাজ্যলাভমুদ্রিষ্ট্য রাজাভিঃ শত্রুবিমোহনে নীতিশাস্ত্রোক্তং কৌশলং প্রযুজ্যতে; অস্যাঃ প্রতারণেন তথাবিধঃ কশিত্ লাভো নাষ্টি; প্রযোজনমনুদ্রিষ্ট্য ন মন্দৌপি প্রবর্ত্ততে ইতি ন্যায়াত কেনাযুদ্বৈশ্চে নাব ভাব্যং তন্ খলু কৌটিল্যং সম্ভাবয়সি।

শাক্গ'রবঃ। অস্যাঃ প্রতারণেন বিনিপাতঃ ধ্বংসঃ লভ্যতে ইতি বাক্যসমাসিঃ।

রাজা। সাধুরথপ্রবর্ত্তৈঃ পুরুবশীযৈঃ নিরয়পাতঙ্কটুকং কর্ম্ম স্বেচ্ছয়ানুষ্ঠীয়ত্বে ইতি বাক্যং ন অদ্বাতুমর্হম্। অত্ ইতি আদরার্থে অব্যয়ম্ তত্পূর্ব্বাৎ দধাতে: কর্ম্মকণি যত্। অদন্তরীরূপসর্গবদ্বত্তিঃ।

শারদ্বতঃ। উত্তরেণেতি গম্যমানসাধনক্রিয়াপেচন্থা করণত্বাৎ ততীয়া।

এষা ভবতঃ কান্তা এনাং ত্যজ বা গৃহাণ বা। দারৈশ্চ সর্ব্বতোমুখী প্রমুতা উপপন্না ছি ॥ ২৬ ॥

“তদ্বিত্যুপসংহারে” ইতি রাঘবমট্। এষা শুকুন্তলা ভবতঃ কান্তা পত্নী অথ অশীযানপি সংশয়ী ন বর্ত্ততে। এনাং গৃহাণ ত্যজ বা, তত্র বিষয়ে অস্মদ্বক্তব্যং নাষ্টি; হি যতঃ দারৈশ্চ পত্ন্যাং বিষয়ে প্রমুতা উপযন্তুরিতি শ্রেষঃ সর্ব্বতঃ বিষয়ে মুখং প্রসরঃ যस्याঃ সা সর্ব্বতোমুখী উপপন্না, ত্যাগে, দানে তাড়নে বা সমর্থতরা ন কুতাপি ব্যাহন্যতে ইতি তাৎপর্য্যম্। সামান্যেন বিশেষসমর্থনরূপঃ অর্থান্তরন্যাসঃ অলঙ্কারঃ।

Change of voice.—অনয়া...কান্তয়া ভূয়তে; ইয়ং ত্যজ্যতাং গৃহ্যতাং বা সর্ব্বতোমুখ্যা প্রমুতয়া উপপন্নয়া ভূয়তে।

শুকুন্তলা। কিতবেন ধূর্ত্তেন বিপ্রলজ্জা প্রতারিতা।

পূরোহিত। ভজ্যে দুঃখস্তোর চরিত্ত সর্ব্বজনবিশ্রুত, কিন্তু ইহা (তোমার সহিত পরিণয়) অবগত নহি।

শুকুন্তলা। আমি যখন পুরুষগণের বিশ্বাসবশতঃ বাহ্যর মুখে মধু অস্তরে হলোহল ঐদৃশ এই প্রবন্ধকের হস্তসমীপে উপস্থিত হইয়াছি, তখন আমি যে বৈবিলীকরণে পরিণত হইব তাহা উক্ত [বসনাকালে মুখ আবৃত করিয়া রোদন করিতে লাগিলেন]।

শাক্গ'রবঃ। অকৃত চাপল্য নিফল হইলে এইরূপে সন্তাপদায়ক হয়। এই হেতু

বিশেষ পরীক্ষা করিয়া গোপনে প্রণয়াদি করিতে হয়। অজ্ঞাতস্বভাব ব্যক্তির সহিত কৃত বন্ধুত্ব শত্রুপরিণামী হয়।

রাজা। আপনারা কি ইহার কথায় বিশ্বাস করিয়া আমাকে একরূপ সদোষ বাক্য দ্বারা বিগর্হিত করিতেছেন ?

শাস্ত্রব। [সংকোচে] আপনারা ইহার নীচ উত্তর শুনিলেন ! যে ব্যক্তি জন্ম-তইতে শঠতায় অনভিজ্ঞ তাহার বাক্য অশ্রদ্ধেয় ; কিন্তু যাহারা পরপ্রতারণা বিদ্যার আয় অভ্যাস করিয়া থাকেন তাহারাই বিশ্বস্তবাক্য।

রাজা। হে সত্যবাদিন্, ইহা না হয় স্বীকার করিলাম ; কিন্তু ইহাকে প্রতারণিত করিয়া কি লাভ ?

শাস্ত্রব। বিনিপাত।

রাজা। পৌরবেরা বিনিপাত প্রার্থনা করিয়া থাকেন ইহা বিশ্বাসযোগ্য নহে।

শাস্ত্রব। আর উত্তরপ্রত্যুত্তরে প্রয়োজন কি ? গুরুর আজ্ঞা প্রতিপালন করিয়াছি ; এক্ষণে প্রতিনিবৃত্ত হই [রাজার প্রতি] এই শকুন্তলা আপনার পত্নী ইহাকে গ্রহণ করিতে পারেন ত্যাগ করিতেও পারেন। পত্নীর উপর স্বামীর সর্ববিষয়িণী প্রভুতা আছে। গোতমি, অগ্রসর হও। [প্রস্থানের উদ্যোগ করিলেন]।

শকুন্তলা। এই ধূর্ত আমাকে বঞ্চিত করিয়াছে, তোমরাও কি আমাকে পরিত্যাগ করিতেছ ? [পশ্চাদ্গমন করিতে লাগিলেন]।

Priest.—Good lady, Dushyanta's actions are well known ; yet I do not find this.

Sakuntala.—Well have I been made a harlot, who from confidence in Puru's race, came within the reach of the hands of this person with honey in the mouth but poison in the heart ! [*Weeps ; covering her face with corner of her cloth.*]

Sarnagarava.—Thus a rash action done by oneself being defeated (of its ends), brings remorse. Therefore, a union in secret should be made after especially looking (before and after). In those whose hearts are unknown, friendship turns into enmity.

King.—Do you from trust in this lady charge (or accuse) us with words implicating blame ?

Sarnagarava.—[*With anger*]. Have you heard his base reply ? The words of him who from birth has not been taught deceit and falsehood are without validity, (that is to say unreliable). But let those who study deceit as a branch of learning be (men) of truthful words !

King.—Veracious man, let it be granted by us ; but what would be gained by deceiving this lady ?

Sarngarava.—Ruin.

King.—That ruin is sought by the descendants of Puru is not worthy of credence.

Saradwata.—Sarngarava, what is the use of altercation ? Our preceptor's commission has been executed. Let us go back. [*To the king*] She is your wife, you may accept her or desert her. For, with regard to wife, authority in every respect (absolute) is proper or indisputed. Gautami, go before (us). [*They go away*].

Sakuntala.—I have been deceived by this perfidious man ; why do you too forsake me ? [*Follows them*].

गौतमी । [स्थित्वा] करुणं कृपणं यथा तथा परिदेवते रोदिति या सा करुणं परिदेविनी दौना । प्रत्यादेशेन निराकरणेन परुषः निष्ठुरः तस्मिन् । स्वामिना निष्कारणं निराकृतायाः शकुन्तायाः असावस्थानं निष्फलमित्यर्थः । पुनश्चादनु-
कम्पायां कन् । ततः स्त्रियां टापि वा सूतकापुनकाहन्दारकाणां उपसंख्यानमिति वार्तिकेन कात् पूर्वस्थातः इत् पञ्चे पुनका । भर्त्तरि इत्यत्र भावे सतमी ।

शाङ्करवः । पुरीभागे दीषदर्शिनि, दीषैकदृक् पुरीभागो इत्यमरः । स्वातन्त्र्यं स्वेच्छाचारित्वम् ।

शाङ्करवः । क्षितिपः यथा वदति त्वं यदि तथा, उत्कुलया त्वया पितुः किम् ? अथ आत्मनः व्रतं शुचि वेत्सि, पतिकुले दास्यमपि तव क्षमम् ॥ २७ ॥

क्षितिं पाति रक्षति यः सः क्षितिपः आतोऽनुपसर्गे इति कः । राजा दुष्यन्तः यथा वदति, नेयं मया परिणीतपूर्वा इति यत् वदति, त्वं यदि तथा तादृशी एव, यदि नृपवचनं सत्यं ; तर्हि उत्कुलया कुलात् उच्चलिता, निरादयः क्लान्ताद्यर्थे पञ्चम्या वा समस्यन्ते इति उत्कुला तथा दुश्चारिण्या त्वया गम्भमानक्रियापेक्षया करुणत्वात् तृतीया पितुः कस्यस्य किं, का फलसिद्धिर्भवेत् ? अथ पश्चान्तरं त्वं आत्मनः व्रतं पातिव्रत्यलक्षणं शुचि शुद्धं पवित्रमिति यावत् वेत्सि जानासि, तर्हि पतिकुले पतिगृहे दास्यं दासीकर्म अपि तव क्षमं योग्यम् । अत्रैव परिचरणी तिष्ठ इत्यर्थः उभयथा अस्मदनुसरणं न युक्तमिति भावः । द्रुतविलम्बितं व्रतं तद्वचनं । द्रुतविलम्बितमाह नभो भरो ।

Change of voice.—क्षितिपेन यथा उच्यते, त्वया यथा (भूयते) व्रतं विद्यते, दास्येनापि क्षमेन (भूयते) ।

साधयामः गच्छामः प्रायेण गच्छन्तः साधिर्गमेः स्थाने प्रयुज्यते (जाटकादौ) ।

राजा । विप्रलभसे प्रतारयसि, अतिसम्भत्से इति यावत् शशाङ्कः कुमुदान्वेव बोधयति, सविता कमलान्वेव बोधयति वशिनां वृत्तिः परपरिग्रहसंज्ञेष्वपराङ्मुखी । शशः अङ्कः चिह्नं यस्य स शशाङ्कः मृगलाञ्छनः चन्द्रमा कुमुदान्वेव बोधयति उन्मीलयति ; सविता सूर्यश्च पङ्कजानि कमलान्वेव बोधयति विकासयति वशिनां जितेन्द्रियाणां वृत्तिः परस्य क्षेत्रस्य परिग्रहः पत्नी यस्य तेन वा संज्ञेषः समागमः तस्मात् पराङ्मुखी विरता । कुमुदान्वेव इत्येव एवकारः अन्ययोगरूढसम्बन्धं वारयति, तथाच, “अयोगमन्ययोगश्च अत्यन्तायोगमेव च । व्यवच्छिन्नसि धर्मस्य एवकारस्त्रिधा मतः ॥” २८ ॥

कुमुदानामेव बोधनस्य परपरिग्रहसंज्ञेष्वपराङ्मुखत्वेन सह ऐक्येणावभासनात् अत्र प्रतिवस्तूपमालङ्कारः न दृष्टान्तालङ्कारः । आर्याजयति ।

Change of voice.—कुमुदान्वेव शशाङ्केन बोध्यन्ते, सविता पङ्कजान्वेव ।... इत्या...पराङ्मुख्या (भूयते) ।

शार्ङ्गारवः । अन्येन, पदार्थान्तरेण, सङ्गात् सम्पर्कात् पूर्वं वृत्तं व्यापारं यदा विष्णुत्वानसि तदा ते अधर्मात् भोक्तृत्वं कथं सम्भवति ; विष्णुतिवशात् दारपरित्यागेऽपि अधर्मः अनुष्ठितो भवेत् इति अभिप्रायः ।

राजा । गुरुश्च लघुश्च तौ गुरुलघूतयोर्भावः गुरुलाघवं परमनैष्किकवत् परिमाणान्तस्यासंज्ञाशाणयोरिति कथञ्चिदुत्तरपदद्वयम् ।

अहं मूढः स्याम् एषा वा मिथ्या वदेत् इति संशये दारत्यागी भवामि, आहो परस्त्रीस्पर्शपाशुलः ॥ २८ ॥

अहं मूढः स्मृतिभंगवान् स्याम् भवेयम् इयं शकुन्तला सत्यं वदति विष्णुतिवशान् नाहं तदवधारयामि ; अथवा एषा शकुन्तला मिथ्या वदेत्, मां प्रतारयितुं अतृप्तं वदति (उभयव सम्भावनायां लिङ्) इति संशये सन्देहे प्राप्ते, किमहं अस्याः परित्यागेन दारान् त्यजति वः सः दारत्यागी (त्यजे विश्रान्) आहो अथवा परस्त्रीस्पर्शेन पाशुलः दोषस्पृष्टः पातकौ भवामि । अनयोः कतरः पक्षः श्रेयान् ?

Change of voice.—मूढेन मया भूयेत, एतया मिथ्या उद्येत इति संशये दारत्यागिना आहो परस्त्रीस्पर्शपाशुलेन भूयेत ।

राजा । अनुशान्त उपदिशतु ।

पुरोहितः । साधुभिः सिद्धपुरुषैः उद्दिष्टः निवेदितः विज्ञापितः इति यावत् । मुनेः कथस्य दुहितुः शकुन्तलायाः अपत्यं पुमान् इति मुनीदौहित्रः शाकुन्तलियः । अस्मिन् नृपमण्डले वर्तते उत्कण्ठेति तिष्ठति यः स अक्रवर्त्तौ तस्य अक्रवर्त्तनः लक्ष्यैः

অজবজ্ঞাকুশাদিবিক্রমৈঃ উপপন্নঃ যুক্তঃ ইতি তল্লক্ষণীপপন্নঃ । যুদ্ধান্তং অন্তঃপুরং
নেত্বসি । বিপর্যয়ে বৈপরীত্যে, জাতস্য বালকস্য অক্রবর্তিলক্ষণাभावे पितुः कल्लस्य
समीपनयनं आश्रमे प्रेरणम् अवस्थितम्, स्थिरम् निश्चितमेवेति यावत् ।

রাজা । গুরুত্বঃ ইতি গৌরবে বহুবচনম্ ; কৃত্যর্থানাং প্রীয়মাণ ইতি চতুর্থী ।

শকুন্তলা । বসুনী রজনী ধসে যা সা বসুধা দধাতে: আতীতুপসর্গে ইতি ক:
স্ত্রিয়াং টাপ্ ; বিবরং অন্তরং স্থানমিত্যর্থঃ । উপক্রীয়াশ্লিলিং জীবিতং ধারয়ন্তী
ধরতীপৃষ্ঠে অবস্থাতি ন শক্নোমি ইত্যর্থঃ ।

রাজা । [শ্রায়েন দুর্ভাসস: अभिसम्पातेन व्यवहृता व्याहतशक्तिः विलुप्ता
इत्यर्थः श्रुतिः यस्य तथाविधः श्रापव्यवहितश्रुतिः ।]

গৌতমী । [দাঁড়াইয়া] বৎস শাস্ত্র'রব, অতি করুণভাবে ক্রন্দন করিতে করিতে
শকুন্তলা আমাদিগের অনুসরণ করিতেছে । আমি নিষ্ঠুর হইয়া প্রত্যখ্যান করিয়াছেন
এখানে থাকিয়া বৎস! কি করিবে ?

শাস্ত্র'রব । [ক্রোধের সহিত প্রতিনিবৃত্ত হইয়া] দুষ্টে,] যেচ্ছাচারিত্ব অবলম্বন
করিতেছ ?

শকুন্তলা । [ভীত হইয়া কাঁপিতে লাগিলেন] ।

শাস্ত্র'রব । নৃপতি যেরূপ বলিতেছেন তুমি যদি সত্যই সেইরূপ হও, তাহা হইলে
কুল হইতে নিষ্কৃন্ত তোমাকে লইয়া তোমার পিতার কি হইবে? কিন্তু যদি তোমার
পতিব্রতাতর পাবিত্র বলিয়া জান তাহা হইলে পতিগৃহে দাসীত্বও তোমার শ্রেয়ঃ । এই
স্থানে থাক, আমরা গমন করি ।

রাজা । হে তপস্বিন্ ইহাকে কেন প্রতারিত করিতেছেন? শশাঙ্ক কুমুদকেই
কেবল বিকাসিত করেন, সূর্য্য পঙ্কজকেই কেবল উন্মীলিত করেন ; জিতেন্দ্রিয়গণের
প্রবৃত্তি পরজীম্পর্শে পরাধুত্ব ।

শাস্ত্র'রব । যখন আপনি অশ্রুসংসর্গে পূর্ব্ববৃত্তান্ত বিস্মৃত হইয়াছেন, তখন কিরূপে
অধর্শ্বভীরত্ব হয় ?

রাজা । আপনাকে এ বিষয়ে গুরুলাবব জিজ্ঞাসা করি । হয়ত আমি সমস্ত বিষয়
বিস্মৃত হইয়াছি, অথবা এই জীলোক মথ্যা বলিতেছে এক্ষণ সন্দেহহলে, আমি
পত্নীত্যাগী হইব, অথবা পরজীম্পর্শে পাতকী হইব ?

পুরোহিত । [বিচার করিয়া] এইরূপ করন ।

রাজা । আদেশ করন ।

পুরোহিত । ইনি প্রসবকাল পর্য্যন্ত আমার গৃহে অবস্থান করুন, কেন এক্ষণ
বলিতেছি যদি জিজ্ঞাসা করেন, (তাহার উত্তর এই যে) সাধুগণ বলিয়াছেন আপনার
প্রথম পুত্র চক্রবর্তীলক্ষণাশ্রিত হইবেন । যদি মূনির দৌহিত্য উক্তলক্ষণবৃত্ত হন, তাহা
হইলে ইহাকে সম্বর্দ্ধন করিয়া অন্তঃপুরে প্রতিষ্ঠা করাইবেন ; বৈপরীত্য ঘটিলে ইহাকে
পিতার নিকট পাঠাইয়া দেওয়া হি়র থাকিল ।

রাজা। আপনার বাহা অভিরুচি।

পুরোহিত। বৎসে আমার অনুসরণ কর।

শকুন্তলা। ভগবতি বহুক্রে, আমাকে স্থান দেন। [রোদন করিতে করিতে প্রস্থান করিলেন—পুরোহিতও তপস্বিগণের সহিত নিজান্ত হইলেন]।

রাজা। [শাপপ্রভাবে বিলুপ্তমুখি হইয়া শকুন্তলার বিষয়ই চিন্তা করিতে লাগিলেন]।

Gautami.—[*Stopping*]. My child Sarngarava, Sakuntala follows us, weeping piteously ; what will my daughter do (here), her husband having become cruel by disowning (her) ?

Sarngarava.—[*Turning angrily*]. Self-willed woman, do you proceed at will ?

Sakuntala.—[*Being frightened, trembles*].

Sarngarava.—Sakuntala, if you are really what the king proclaims (you to be), what will your father do with you fallen as you are from the family ? But if you know your vow to be stainless, even the office of a slave in your husband's house is for your good. Stay (here). We will depart.

King.—O hermit, why do you deceive the lady ? The moon unfolds the water-lily alone ; and the sun only the lotus. The course of conduct of men of self-control is averse to coming in contact with another's wife.

Sarngarava.—When you have forgotten previous occurrences, by reason of engagement in other things, how can you be fearful of the sin (of losing your character) ?

King.—I ask you in this matter the relative value or importance (of evils).

The doubt being that either I may have lost my memory, or she may lie, shall I be the disowner of a lawful wife, or be polluted by the touch of another's wife ?

Priest.—[*Deliberating*]. If (this be the case), be pleased to do thus.

King.—Let your holiness counsel me.

Priest.—Let this lady stay in our house till delivery. If (it be asked, "why say so", (the reply is) that saints have told of you that you will beget first a child who will be a paramount ruler. If

the son of the hermit's daughter be possessed of the signs of such a one, you would admit her into the harem, after having welcomed her ; but on the contrariety of the case, sending her back to her father is settled.

King.—As it pleases (my) superiors.

Priest.—Follow me, my child.

Sakuntala.—Holy mother Earth, give me shelter (by making an opening). [*Exit weeping with the priest and the hermits*].

King.—[*With his recollection obstructed by the curse, revolves matters touching Sakuntala*].

पुरीहितः । सा बाला स्वानि भाग्यानि निन्दन्ती बाह्वृत्तेषु क्रन्दितुं प्रवृत्ता च, स्त्रीसंस्थानं एकं ज्योतिः एनां उत्क्षिप्य आरात् अप्सरस्तीर्थं जगाम च ॥ ३० ॥

सा बाला शकुन्तला स्वानि भाग्यानि दिष्टं निन्दन्ती अहो वत् कौटुम्भं पाप-
माचरितं पुरा यस्यायं विपाकः इत्थं विलपन्ती बाह्वृत्तेषु उत्क्षिप्य सर्वमधश्च विक्षिप्य
क्रन्दितुं उत्तरारटितुं प्रवृत्ता, स्त्रिया नार्थाः इव संस्थानं आकृतिः यस्य तत् स्त्री-
संस्थानं ललनाकारं ज्योतिः एनां शकुन्तलां आरात् दूरात् उत्क्षिप्य उत्तोल्य अप्सर-
स्तीर्थे तद्वर्ण्यं जलवतारविशेषम्, (यव साधुजनस्य अभिषेककालं यावत् अप्सरः-
सन्निधौ भवति) जगाम तदभिमुखं प्रायात् । अहयं अविलम्ब्योत्तनाय । क्रिययोः
समुच्चितत्वात् समुच्चयालङ्कारः शालिनीवृत्तम् मात्तौगीचेत् शालिनी वेदलोकैः ।

बाह्वृत्तेषु—बाह्वृत्तेषु इति वाक्ये “परिक्षिप्यमाने च” इति अमुल् ।
Any root may take the suffix अमुल्, if it has for its accusative case a member of the body of a being in the state of under-
going any pain or torture.

Change of voice.—तथा बालया निन्दन्त्या...प्रवृत्तम् । स्त्रीसंस्थानेन
ज्योतिषा एकेन अप्सरस्तीर्थे जग्मे ।

राजा । प्रत्यादिष्टः प्रत्याख्यातः तत्कृते तर्कः निष्फलः ।

राजा । प्रत्यादिष्टा मुनेः तनयां परियहं न आरामि कामं ; किन्तु बलवत्
दूयमानं हृदयं मां प्रत्याययतीव ॥ ३१ ॥

प्रत्यादिष्टां निराकृतां मुनेः कण्वस्य कन्यां परियहं पत्नीम् यदसौ मया पूर्वैः
परिणीता तत् न आरामि, अकामेनापि तन्मयानुमनव्यं सत्यमित्यर्थः अकामानुमतौ
कामं किन्तु बलवत् अर्थं दूयमानं तप्यमानं हृदयं मां प्रत्याययतीव, आरयति,
बोधयतीव इत्युपेक्षा ।

প্রতিপূর্বাৎ ইচ্ছাঘাতী: ণিষি লটিকৃৎসম্ । প্রল্যায়য়তি “খৌগমিরবোধনে” ইতি ন গমাৎ । When the root ইচ্ছ has not the sense of “convincing” or “to cause to understand”, it assumes the form of গম্ in the causative form. Here it means “to convince,” hence not গময়তি । দূয়মানং দিবাদিগণীয়াৎ দূধাতীরকক্ষ্মণীয়াৎ কক্ষ্মিণি শ্রানচ্ । দূ লট্ দূয়তি ; লিট্ দূদুবে ; লুঙ্ অদবিষ্ট ; ক্ত: দূন: ।

Change of voice.—প্রল্যাটিষ্টা...তনয়া পরিগ্রহ: ন স্মর্যতে । দূয়মানেন হৃদয়েন অহং প্রল্যায়ি ।

ইতি পঞ্চম: অঙ্ক: ।

নেপথ্যে—আশ্চর্য্য ।

রাজা । [শ্রবণ করিয়া] (আশ্চর্য্য) কি হইতে পারে ?

পুরোহিত । [প্রবেশ করিয়া বিস্ময়ের সহিত] দেব, অতি অদ্ভুত ব্যাপার ঘটিল ।

রাজা । কিরূপ ?

পুরোহিত । কণ্ঠশিষ্যগণ প্রতিগমন করিলে সেই বালিকা স্বীয় অদৃষ্টের দোষ দিয়া বাহু আছড়াইয়া রোদন করিতে লাগিল—

রাজা । আর কি ?

পুরোহিত । জীলোকের স্থায় আকৃতিবিশিষ্ট একটি জ্যোতি: ইহাকে তুলিয়া লইয়া অম্বরস্তোর্যের দিকে গমন করিল ।

সকলে [আশ্চর্য্যাব্বিত হইল] ।

রাজা । ভগবন্, সে বিষয় আমরা পূর্বেই তাগ করিয়াছি সে জন্য বৃথা তর্কে প্রয়োজন কি ? আপনি বিশ্রাম করুন ।

পুরোহিত । আপনার জয় হউক [নিষ্ক্রান্ত] ।

রাজা । বেত্রবতি, আমি পর্য্যাকুল হইয়াছি, শযন গৃহের পথ প্রদর্শন কর ।

প্রতিহারী । দেব, এদিকে আসুন । [গমন করিতে লাগিল] ।

রাজা । নিরাকৃত মুনিতনয়া আমার পত্নী ইহা শ্রবণ করিতে পারিতেছি ন: সত্য ; কিন্তু অত্যন্ত উৎকণ্ঠিত এই হৃদয় যেন আমার প্রতীতি উৎপাদন করিতেছে : [সকলে নিষ্ক্রান্ত] ।

পঞ্চম অঙ্ক সমাপ্ত ।

Behind the Scenes.

A miracle !

King.—[*Listening*]. What may it be ?

Priest.—[*Entering, with astonishment*]. My liege, something extraordinary has happened.

King.—What ?

Priest.—As the disciples of Kanwa departed, that girl blaming her own luck, began to cry, throwing (convulsively) her arms.

King.—What then ?

Priest.—Just then a light, having the form of a woman, lifting her up from a distance went towards the Apsarasthitha.

All.—[*Act the part of being astonished*].

King.—Reverend Sir, we have already given the matter up. Why seek it with fruitless conjectures ? Please rest yourself.

Priest.—May you be victorious ! [*Exit*].

King.—Vetravati, I am perturbed (and tired). Show the way to the bed-chamber.

Warder.—This way, my liege, this way. [*She goes away*].

King.—True that I do not remember the daughter of the hermit, disowned (by me), to be my wife ; but my heart, extremely agitated as it is, convinces me, as it were.

End of the fifth Act.

षष्ठोऽङ्कः ।

प्रवेशकः ।

[नागरिकः नगररक्षणे नियुक्तः इति नगरशब्दात् ठक् श्यालः राज्ञः श्यालः] ।

रक्षिणी । [ताडयित्वा] कुम्भिलकः चौरः “ कुम्भिलः शालसीने च चौरश्रीकार्य-
* चौरयोः ” इति मिदिनी । कुम्भीरक इति पाठे स एव अर्थः “ कुम्भीरकः गण्डपदः
तस्करश्च मलिम्बुचः ” इति नाममाला । “ मयिः वन्धनं सुवर्णं प्रत्युत्पीकरणं तव
उत्कोर्णं व्यक्तौकृतं नामधेयं यवेति ” । राघवभट्टः ।

पुरुषः । [भीतेः भयस्य नाटितकं रूपं तेन सभयमित्यर्थः] “ भावेषु विदत्सुं
गौरविताः, भावो विद्वानित्यमरः ” इति न्यायपञ्चाननचरणाः ।

प्रथमः । सोपहासोक्तिरियम् ।

पुरुषः । तदाख्यस्य जनपदस्य अभ्यन्तरे वसति यः सः । धीवरः—मत्स्यजीवी
कैवर्षः कैवर्षे दासधीवरी इत्यमरः । दधाति मत्स्यान् इति दधातेः ष्वरच् ।

द्वितीयः । दस्युः पाटञ्चर स्तेनः इति हैमः । पटन्निव वेष्टित इव चरति इति
पटञ्चरः चौरः स एव इति स्वार्थे ञणि पाटञ्चरः ।

श्यालः । अनुक्रमेण, यथाक्रमम् ; प्रतिवधानं प्रतिबन्धं व्याघातमिति यावत् जनय । वध्नातेः लोटि मध्यमपुरुषैकवचनम् ।

उभौ । आवृत्तः भगिनीपतिः ; भगिनीपतिरावृत्तः इत्यमरः ।

पुरुषः । यत् कर्म विनिन्दितं विगर्हणीयं सङ्गजं स्वाभाविकं वंशपरम्पराक्रमेणागतं तत् न विवर्जनीयं न परित्याज्यम् । तत्र दृष्टान्तमुदाहरति, अनुकम्पया मृदुः सरसचित्तः श्रीविद्यः वेदोक्तकर्मनिरतः विप्रः पशूनां मारणं यज्ञार्थं घातनं तद्रूपेण कर्मणा दारुणः निष्ठुरः दयाप्रधानोऽपि जात्यनुरूपयागाद्यङ्गभूतपशुघातनक्रौर्ध्वं न परिहरति । उक्तञ्च गीतायां सङ्गजं कर्म कौन्तेय सदीपमपि न त्यजेत् । सर्व्वारम्भा हि दीपेण धूमेनाग्निरिवावृताः । वियोगिनीवृत्तम् । लक्षणम् विषमे ससजा गुरुः समे सभरालोऽथ गुरुर्वियोगिनी । “श्रीविद्यं ऋन्दोऽधीते” श्रीविद्यमिति निपात्यते ऋन्दोऽधीते इत्यस्मिन्नर्थे । ऋन्दसी वा श्रीवभाव सदीपे इति घञप्रत्ययः ॥ १॥

खण्डं खण्डं इति वीप्सायां शस । रत्नैः भासुरं दौर्मनस् (भञ्जभासमिदो घुरच् इति भास्वातोः घुरच्) आगमस्य प्राप्तेः वृत्तान्तः उदन्तः ।

श्यालः । विस्मय आमर्मासस्य गन्धः विद्यते अस्य इति विस्मयगन्धौ, गोधां अस्ति भक्षयति इति गोधादौ, (अन्तेः णिनिः) मत्स्यान् वध्नाति इति मत्स्यवन्धः (कर्मण्यण्) । अङ्गुलीयकदर्शनम् अङ्गुलीयकप्राप्तिविषयकः योऽयं वृत्तान्तः अनेन कथितः स इत्यर्थः ; विस्मयव्यम्, विचारयितव्यम्, (मृशधातोः तव्यत्) । मृश् लटि मृशति ; लटि समर्थः ; लुङि अमार्त्तौ अमार्त्तौ अमृत्तौ ।

श्यालः । गन्धिभेदकः चौरः । गन्धिं गन्धनं वस्त्रादिना धनस्य बन्धनं भिनत्ति किनत्ति इति गन्धिभेदकः । भिदेर्लुल् ।

श्यालकः । अप्रमत्तौ, अवहितौ, प्रसादोऽनवधानता इत्यमरः । प्रतिपालयतम् रक्षतम् । यथा आगमनं यस्य तत् । येनोपायेन धीवरहस्यगतं । शासनं आदेशम् । प्रतीप्य गृहीत्वा । प्रतिपूर्व्व्यात् इष धातोः ल्यप् ।

प्रथमः । चिरं करोति इति चिरयति (नामधातोः लटिरूपम्) विलम्बते ।

द्वितीयः । अवसरे योग्ये समये समागते, नतु स्वेच्छया सर्व्वदैव, उपसर्पणीयाः उपगन्तव्याः ।

प्रथमः । स्फुरतः परिस्रन्देते, व्यथौ भवतः । सुमनसः वधाय याः सुमनसः, पुष्पाणि वध्यस्य कण्ठे दीयन्ते ताः प्रदातुम् । राज्ञा प्राणान् दण्डितस्य कृतापराधस्य कण्ठे रक्तपुष्पमाला समर्प्यते इति पुरातनौ रीतिः ।

पुरुषः । नास्ति कारणं यस्य स अकारणः अहेतुकः, अपराधं विनैव इत्यर्थः । मारयति यः सः मारणः ख्यन्तात् मृधातोः कर्त्तरि ल्युः ।

द्वितीयः । इतीमुखे अस्यामेव दिशि आगच्छन् इत्यर्थः । गृध्राणां उपहारः

भविष्यसि जीवन्नेव बहुहस्तपादः गृध्रैः खाद्यते अपराद्धः, अथवा सारमेयाः अपराधिनं तदवस्थं सम्यक्षं मुञ्चते इति रीतिः पुरा प्रवर्त्तिता आसीत् ।

श्यालः । जालेन उपजीवति वृत्तिं करोति इति जालीपजीवी धीवरः । अङ्गुलीयप्राप्तिविषयकः वृत्तान्तः योऽनेन कथितः न सोऽसङ्गतः । अस्य इति कर्मणि षष्ठी अङ्गुरीयकस्येति कर्मणि “क्वचित् उभयवेति” कर्त्तरि कर्मणि च युगपदेष षष्ठी । यद्वा अस्य इत्यत्र शेषे षष्ठी ।

द्वितीयः । [परिमुक्तं बन्धनं यस्य सः परिमुक्तबन्धनः तं, बन्धनात् मुक्तम्] ।

पुरुषः । [श्यालं प्रणम्य] केनीपायेन अथ जीवनयात्रां निर्वाहयामि इत्यर्थः अयेति प्रश्ने ।

श्यालः । यावानर्थः अङ्गुलीयकस्य मूल्यं तावानर्थः दापितः । ख्यत्तात् ददातेः कर्मणि क्तः । अङ्गुलीयस्य मूल्यं तेन सम्यतः । सम् + मा + क्त = सम्यतः ।

सूचकः । न केवलं सत्योः परिव्राणम् अपि तु प्रभूतार्थलाभः अहो महाननुषङ्गः ।

जानुकः । भर्त्सुरिति कर्त्तरि षष्ठी, क्तस्य च वर्त्तमाने इति ; सम्प्रतेन इति ; सम्प्रतेन प्रीयेण ।

श्यालः । प्रकृत्या स्वभावेन गम्भीरः सुखदुःखादिभिरक्षीभ्यः । प्रसृतं उदशुनयनं यस्य तादृशः । दर्शनेन स्मारितः इत्यस्य अनुक्ते कर्त्तरि तृतीया ।

जानुकः । मत्स्ये जीवन्ति इति मात्स्थिकाः (मत्स्यशब्दात् ठक्) तेषां भर्त्सा, प्रधानं तस्य कृते, तस्यैव उपकृतये नतु आत्मनः सेवितं यतः पुरस्कृत्या अनेन धीवरेणैव लब्धा । [असूयया कोपेन] ।

पुरुषः । सुमनसां पुष्पचन्दनादीनां मूल्यं ।

श्यालः । प्रियवयस्यः प्रियमुद्धत् ; कादम्बरीसाक्षिकं कादम्बरी मदिरा साक्षी यस्य तत् (शिषादविभाषा इति कः) । कुत्सितं मलिनं अस्वरं यस्य स कादम्बरी बलदेवः तस्य प्रिया इति कादम्बरी (कादम्बशब्दात् अण् स्त्रियां ङीष्) मदिरा यद्वा कादम्बरीशब्दात् स्त्रियां ङीष् कादम्बरी । कादम्बपुष्पसम्भूता मदिरा कादम्बरी, कादम्बरीश्च । मैत्रादि अग्निसाक्षिकं क्रियते इति प्रसिद्धिः ; पानासक्तानां मदिरासाक्षिकम् । शौण्डिकस्य मदिराजीवस्य आपणं विक्रयशालां गच्छामः शुण्डा मदिरा पण्यमस्य इति शौण्डिकः शुण्डाशब्दात् ठक् । यद्वा शुण्डिकादागतः इति शौण्डिकः शुण्डिकादिभ्यः अण् इति अण् । शौण्डिकः आपणः इति शौण्डिकापणः आङ् पूर्व्यात् पणधातोः अधिकारणे घञ् आपणः ।

[तांशत्र पत्र नगरत्रकत्र निशुल्ल राजशालात्र अवेण ; तांशत्र पञ्चाङ्क एकज्जन वक्त्रपुत्रक नरेशा दूहेजन वक्त्रकत्र अवेण] ।

রক্ষকদ্বয়। [তাড়না করিয়া] ওরে চোর, তুই এই মণিবন্ধনে উৎকীর্ণ নাম রাজকীয় অঙ্গুরীয় কোথায় পাইয়াছিল বল ।

পুরুষ। [ভীতি অভিনয় করিয়া] মহাশয়েরা অমুগ্রহ করুন, আমি এরূপ কাণ্ড করি নাই ।

প্রথম রক্ষক। তবে কি তোমাকে উৎকৃষ্ট ব্রাহ্মণ বলিয়া রাজা দান করিয়াছেন ?

পুরুষ। আপনারা শুনুন । আমি শক্রাবতারে বাস করি, আমি ধীবর ।

দ্বিতীয়। ওরে চোর, আমরা কি তোমার জাতি জিজ্ঞাসা করিয়াছি ?

শ্রালক। সূচক, ও সমস্ত পূর্বাণর বলুক, উহাকে মধ্যে বাধা দিও না ।

উভয়ে। মহাশয়, যেমন আদেশ করেন ।

পুরুষ। আমি জ্ঞান বাড়িশ প্রভৃতি মাছ ধরিবার উপায় দ্বারা পরিবার প্রতিপালন করি ।

শ্রালক। [হাস্য করিয়া] তোমার জীবনধারণের উপায় বেশ পবিত্র ।

পুরুষ। মহাশয় যে কাজ যার স্বাভাবিক তাহা নিন্দিত হইলেও ত্যাগ করিবে না । যারা বেদ পড়িয়া যাগ যজ্ঞ করেন তাঁরা দয়ালু হইলেও পশু মারিয়া নিষ্ঠুরতা করেন ।

শ্রালক। তার পর ।

পুরুষ। একদিন আমি একটি রুই মাছ যেমন খণ্ড খণ্ড করেছি, অমনি তার পেটের মধ্যে এই রক্তদ্বারা উজ্জ্বল অঙ্গুরীয়টা দেখিলাম । তার পর আমি ঐ অঙ্গুরীয় বিক্রয় করিবার জন্য যখন দেখাই সেই সময়ে মহাশয়েরা আমাকে ধরিয়াছেন । আমি এইরূপে ইহা পাইয়াছি, মারিতে হয় মারুন, ছেড়ে দিতে হয় ছেড়ে দিন ।

শ্রালক। জামুক, এর গায়ে কাঁচা মাংসের গন্ধ, এ গোসাপভোজী জেলে তার সন্দেহ নাই । তবে অঙ্গুরীয়প্রাপ্তির কথা যা বলিল তা বিচার করা কর্তব্য । রাজ-বাটীতেই যাই ।

রক্ষকদ্বয়। যে আজ্ঞা ।

শ্রালক। ওরে চোর (গাঁটকাটা) চল ।

[সকলে গমন করিতে লাগিল]

শ্রালক। ইহকে এই পুরদ্বারে সাবধান হইয়া রক্ষা কর, যতক্ষণ আমি রাজাকে এই অঙ্গুরীয়ের বিষয় সমস্ত বলিয়া তাঁহার আদেশ লইয়া না আসি ।

উভয়ে। মহাশয়, প্রভুর প্রাসাদে প্রবেশ করুন । [শ্রালক নিষ্ক্রান্ত হইল] ।

প্রথম। জামুক আমাদের কর্তার বিলম্ব হচ্ছে ।

দ্বিতীয়। রাজাদিগের সহিত সময়মত দেখা হয় ।

প্রথম। জামুক, ইহাকে বধের মালা পরাইতে আমার হাত ব্যস্ত হয়েছে ।

পুরুষ। মহাশয়, বিনাদোষে একজনের প্রাণ নষ্ট করা আপনার উচিত নয় ।

দ্বিতীয়। [দেখিয়া] ঐ যে আমাদের প্রভু পত্র হাতে করিয়া রাজার আদেশ লইয়া এই দিকে আসছেন দেখছি । হয় গৃহের বলি হবি, না হয় কুকুরের মূণ দেখুবি ।

শ্রালক । [প্রবেশ করিয়া] হুচক, এই জেলেকে ছেড়ে দেও । অঙ্গুরীয় পাওয়ার কথা য বলেছিল তাহা ঠিক ।

হুচক । কর্ত্তা যে আজ্ঞা করেন ।

দ্বিতীয় । এ যমের বাড়ী গিয়া ফিরে এল ।

[পুরুষের বন্ধন মুক্ত করিয়া দিল] ।

পুরুষ । [শ্রালককে প্রণাম করিয়া] প্রভু, আজ কি খাইব ?

শ্রালক । রাজা অঙ্গুরীয়ের মূল্যের তুল্য অর্থ অনুগ্রহ করিয়া দিয়াছেন । [পুরুষকে অর্থ দিল] ।

পুরুষ । [প্রণাম সহকারে গ্রহণ করিয়া] আমার প্রতি যথেষ্ট দয়া দেখাইয়াছেন ।

হুচক । অনুগ্রহ বলে অনুগ্রহ, এ গুল থেকে নামিয়ে হাতীর কাঁধে চড়িয়ে দেওয়া হয়েছে ।

জানুক । কর্ত্তা, বেক্রপ সন্তুষ্ট হয়েছেন, তাতে বোধ হচ্ছে সেই অঙ্গুরীয়টি রাজার প্রিয় ।

শ্রালক । তাতে অধিক মূল্যের রত্ন আছে বলিয়া রাজার প্রিয় ইহা বোধ হয় না । অঙ্গুরীয় দেখে প্রভুর কোন প্রিয় ব্যক্তি মনে পড়েছে । তিনি স্বশ্রাবতঃ গম্ভীর হইলেও মুহূর্ত্তের জন্ত তাঁর চক্ষুতে জল আসিয়াছিল ।

হুচক । আপনি তাঁহাকে সেবা করিলেন ?

জানুক । বল যে এই জেলের জন্ত সেবা করিলেন ।

[পুরুষকে ক্রোধের সহিত দেখিতে লাগিল] ।

পুরুষ । মহাশয়েরা, ইহার অর্ধেক আপনাদের ফুলের মালার মূল্য হোক ।

জানুক । এই ঠিক কথা ।

শ্রালক । ধীবর, তুমি আমার একজন বিশিষ্ট প্রিয় বয়স্ক হলে, তা আমাদের প্রথম বন্ধুত্ব মদ গাফী করে করিতে ইচ্ছা করি ; চল গুঁড়ির দোকানে যাই ।

[সকলে নিষ্কান্ত]

প্রবেশক ।

PRELUDE TO ACT VI.

[*Then enter the king's brother-in-law, superintendent of the city police, and dragging after them a man bound, two constables.*]

Constables.—[*Striking the man*]. Tell us, you thief, where you have got this royal ring with the name (of the king) engraved on the setting of the jewel.

The man.—[*With the gesture of terror*]. May your honours have mercy (on me), I am not the perpetrator of such a (vile) deed.

First (constable)—Did the king make a present of it, taking you to be a good Brahmin ?

The man.—Deign to hear (me) now. I am a fisherman living in the interior of Sakravatara.

Second (constable).—Have we asked you, you thief, your caste?

Brother-in-law.—Suchaka, let him tell everything in order. Don't interrupt him.

Both the constables.—As you command. Go on.

The man.—By means of nets, hooks and other instruments for catching fish, I support my family

Brother-in-law.—[*Laughing*], A refined occupation indeed!

The man.—Master, an occupation born with one, (though) despised, must not be forsaken. Brahmin read in the Vedas, though tender with compassion, is cruel in killing the (sacrificial) beast.

Brother-in-law.—Well, what then?

The man.—One day as I had cut to pieces a red-fish, this ring shining with jewels was seen within its belly. Afterwards, while I was showing it for sale, I was seized by your honour. This is the story of its coming (into my possession). Kill me or let me off.

Brother-in-law.—Januka, this eater of lizards, emitting a smell of raw fish, must surely be a fisherman. But the finding of the ring must be inquired into. We will go to the palace itself.

Constables.—As you say.

Brother-in-law.—Move on, you cut-purse.

All.—[*Walk on.*]

Brother-in-law.—Suchaka, guard this person carefully at the gate; while I come out, having informed the king of the ring as it was got and having received (his) orders.

Both the constables.—May your honour enter the palace of the king. [*Exit superintendent*].

Second.—Januka, our master is making delay.

First.—Kings are to be approached at (suitable) hours.

First.—My hands itch to put the garland (generally placed round the neck of one sentenced to death) of death on him. [*Points at the man*].

The man.—It does not behove your honour to be a murderer without cause.

Second.—[*Looking at.*] There is our master with a letter in his hands seen coming this way, having received the king's orders. (Either) you will be an offering to the vultures or see a dog's face.

Brother-in-law—[*Entering.*]—Suchaka, let this fisherman be released. (The story of) his getting the ring is right.

Suchaka.—As our master commands.

Second.—This fellow has come back, after having entered the abode of Death [*Makes the man free from bonds.*]

The man.—[*Bowing to the Superintendent.*]—What is the means of my livelihood (to-day) ?

Brother-in-law.—Here is a favour made by king, equal to the value of the ring. [*Gives money to the man.*]

The man—[*Taking with a bow.*] I have been favoured by your honour

Suchaka—This favour is as much as taking (you) down from the stake and placing on the shoulder of an elephant.

Januka.—Master, the favour shows that the ring must have been a favourite one of our lord.

Brother-in-law—I think that the precious jewel on it was not highly valued by our lord. Some beloved person was put to mind at the sight of it. Though grave by nature, yet for a moment he had his eyes shedding tears.

Suchaka.—Our master has done service to (His Majesty).

Januka.—Say, for the benefit of this chief of fishermen. [*Looks at the man with agner.*]

The man.—Sirs, let half of it be the worth of flowers for you.

Januka.—That's what should be.

Brother-in law.—Fisherman, you have now become a great friend of mine. Our first friendship is desired (to be solemnised) with liquor as a witness. Let us then go to a vintner's shop [*Exeunt all.*]

End of the Prelude.

सानुमती । पर्यायेण (परिपूर्व्यादिभः घञ्) क्रमेण निर्व्वर्त्तनीयं सम्पादनीयम् ।
अस्मरसीधे शक्रावतारे जलावतारविशेषः । तत्र सान्निध्यं अवस्थानं यावत् साधूनां

অধিকক্ষণ জ্ঞানস্ব সময়: অতিক্রান্ত: ন ভবতি । উদন্ত: ব্রহ্মান্ন: । বাঁচা প্রভৃতি-
ব্রহ্মান্ন উদন্ত: স্যাদিত্যমর: । মেনকায়া: সম্বন্ধ: তেন মেনকাদৃষ্টিত্বাৎ শরীর-
তু ল্যা ইতি শরীরভূতা ন্যস্যসমাস: অস্বপদবিয়হস্য যদা শরীরং ভূতা ব্রহ্মা সচ্চ
সুপেতি সমাস: । সা শকুন্তলা ইদানীং মে সখী জাতা । ঋতৌ বসন্তে য: উৎসব:
কন্দর্পমুদ্রিষ্য স ঋতুৎসব: মদনমহীতুসব: । নাস্তি উৎসবস্য আরম্ভ: উদ্যোগ:
যস্মিন তৎ । প্রাণধানেন ধ্যানেন চিত্তিকায়তয়া ইত্যর্থ: । তিরস্করিষ্যা বিদ্যায়া,
যত্মভাবেণ অন্যৈরলঙ্কিতবপু: সর্বং ব্রহ্মান্নমবলোকয়িতুং শক্নোতি জন: প্রতিচ্ছিন্না
অলঙ্কিতদেহা । উপলক্ষ্যমিহ জ্ঞাস্যামি ।

(তাহার পর আকাশখানে সানুমতী নামে অঙ্গরা প্রবেশ করিল)

সানুমতী । সাধুগণের স্বত্বক্ষণ জ্ঞানসময় সে পর্য্যন্ত পর্য্যায়ক্রমে সম্পাদনীয় অঙ্গর-
স্তীর্থে উপস্থিত সম্পাদন করিয়াছি । এক্ষণে এই নরপতির বৃত্তান্ত অবলোকন
করিব । মেনকাসম্বন্ধে শকুন্তলা আমার শরীরতুল্য হইয়াছে । মেনকা আমাকে
কষ্ণার নিমিত্ত পূর্ব্বে বলিয়াছেন । (চতুর্দিকে অবলোকন করিয়া) এই বসন্ত
ঋতুর উৎসব সময়ে এই রাজগৃহে উৎসবের কোন উদ্যোগ নাই কেন ? ধ্যানপ্রভাবে
অবগত হইবার আমার শক্তি আছে ; কিন্তু সখীর আদর রক্ষা করিতে হইবে ।

ভাল, অদর্শনবিদ্যা প্রভাবে অলঙ্কিত হইয়া এই উদ্যানপালিকাঘরের পার্শ্বে থাকিয়া
অবগত হইবে ।

(আকাশ হইতে অবতরণ অভিনয় করিয়া দাঁড়াইল ।)

[Then enter a nymph named Sanumat in a celestial car.]

Sanumati.—The duty, to be done by rotation, of attending at
the Apsarastirtha till the time of the ablution of good men, has
been done by me. Now I shall see with my own eyes the state of
this saint of a king. Sakuntala has become a part of my own self
through (her) connection with Menaka. And I have been asked
by her (Menaka) for her daughter's sake. [Looking around] Why
is this royal palace seen to be without any preparation against the
(vernal) festival, even though the festival of the season (is come) ?
I have power to know everything by meditation. But the wishes
of my friend should be respected.

Well ! being invisible by (my power of) disappearance, I
shall be at the side of these two garden-keepers and know (every-
thing).

[স্বপ্নতস্য আশ্রয়তস্য অঙ্গুরং অচিরীকৃতাম্ আশ্রমস্বরৌ পশ্যন্তী পৃষ্ঠত: পশ্যাত্ ।]

प्रथमा । आताम्रहरितपाखुर वसन्तमासस्य जीवसर्व्वस्व

दृष्टोऽसि चूतकीरक ऋतुमङ्गलं त्वां प्रसादयामि ॥२॥

आताम्रः ईषल्लीहितः हरितः पाखुरः इति आताम्रहरितपाखुरः वर्षा वरुणेति समासः तत्सम्बोधने । जीवसर्व्वस्वः प्राणभूतः ऋतोर्वसन्तस्य मङ्गलं प्रथमं परिजृम्भाणत्वात् मङ्गलाचरणमिव स्थितः । प्रसादयामि सत्करोमि भगवति कामदेवे समर्पणेन त्वां मानयामि इत्यर्थः ।

द्वितीया । परभृतिर्केति चेद्याः नाम कीकिलाच इति श्लेषः । “एकात् आकिनिच् असहायै” इति आकिनिच् प्रत्यये स्त्रियां रूपम् । मन्त्रयसे उच्चारयसि वदसि इत्यर्थः ।

प्रथमा । मधुकरिकेति द्वितीयचेद्याः नाम भमरी च इति श्लेषः । कीकिलाः आस्रमञ्जरीं दृष्ट्वा उन्मत्तप्राया भवति उन्मत्तायाश्च स्वयं जल्पनं न चित्रम् ।

द्वितीया । [सहृदयै त्वरया शौघ्रमित्यर्थः उपगम्य] मधुमासः वसन्तसमयः ।

प्रथमा । मदेन मत्ततावशात् यो विभ्रमः चाञ्चल्यं तेन यानि गीतानि तेषाम् । वसन्ते भमरी उन्मत्ता गुञ्जति ।

द्वितीया । अवलम्बस्व धारय पतननिवारणार्थमिति भावः अग्रश्लाघौ पादश्रेति अग्रपादः । अवयवावयविनीरभेदविवक्षया अङ्गुलीषु पादत्वारोपः ।

द्वितीया । सखीत्वेन समप्राणै आवां—अत्यागसङ्गोवन्धुः सदैवानुमतः सुहृत् । एकक्रियं भवेन्निर्वासं समप्राणः सखा मतः ॥ अप्रतिबुद्धः न सम्यक् प्रस्फुटितः । वन्धनस्य वन्तस्य भङ्गेन सुरभिः सुगन्धिः कपीतद्वस्तुकस्य लक्ष्यम् । “कपीतोऽसौ करो यत्र श्लिष्टमूलायपार्श्वकौ । प्रथमे गुरुसम्भाषे ।”

त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनुषः ।

पथिकजगयुवतिलक्ष्यः पञ्चाभ्यधिकः शरी भव ॥३॥

गृहीतं धनुः येन तस्य कामस्य शरः तव इति अन्वयः । पथिकः प्रीषितः जनः तस्य युवतिः लक्ष्यं शरव्यं यस्य तादृशः पञ्चाभ्यधिकः पञ्चसु बाणेषु मध्ये अभ्यधिकः श्रेष्ठः इति पञ्चाभ्यधिकः । गृहीतधनुषः इत्यत्र समासान्तविधेरनित्यत्वात् न अनङ्गादेशः ।

कन्दर्पस्य पञ्चबाणाः—अरदिन्दमश्रीकञ्चचूतश्च नवमङ्गिका ।

गौलीतपलश्च पचैत पञ्चबाणस्य सायकौः ।

बाणानां नामान्तराणि सन्ति—सम्प्रोहनी मादनश्च शीघ्रवृक्षापनस्तथा ।

क्षान्ननयेति कामस्य पञ्च बाणाः प्रकीर्तिताः ॥

[उद्गार शरं चूताङ्कुरं अरलोकनं करिते करिते चेटौ अवेण करिल, अपरं चेटौ उद्गारं पञ्चाङ्ग अवेण करिल] ।

প্রথমা। হে বসন্ত মাসের প্রাণতুল্য, ঋতুমঙ্গল, ঈষৎ লোহিত, হরিৎ ও পাণ্ডুবর্ণ চুতমুকুল, তোমাকে দেখিলাম, তোমাকে এসন্ন করিব।

দ্বিতীয়া। পরভূতিকে, একাকিনী কি বলিতেছ ?

প্রথমা। মধুকরিকে, চুতকলিকা দেখিয়া পরভূতিকা উন্নতা হয়।

দ্বিতীয়া। [আস্থাদের সহিত সজ্বর গমন করিয়া] মধুমাশ উপস্থিত হইয়াছে কি ?

প্রথমা। মধুকরিকে, তোমার মদবিলম্বগীতের এই সময়।

দ্বিতীয়া। সপি, আমাকে ধর, অঙ্গুলিতে ভর দিয়া দাঁড়াইয়া চুতকলিকাগ্রহণপূর্বক কামদেবের পূজা করিব।

প্রথমা। যদি আমারও পূজার অর্ধেক ফল হয়।

দ্বিতীয়া। না বলিলেও তাহা হইবে, কারণ আমাদের প্রাণ এক, শরীর বিভিন্নভাবে অবস্থিত মাত্র। [সখীকে ধরিয়া চুতাকুর গ্রহণ করিল] চুতএসব অক্ষুটিত না হইলেও বৃত্তভঙ্গহেতু স্নগন্ধ হইয়াছে [অঞ্জালবন্ধন করিয়া] হে চুতাকুর, তোমাকে দান করিলাম তুমি গৃহীতচাপ কন্দর্পের পঞ্চশরের মধ্যে শ্রেষ্ঠ হও, এবং প্রোষিত ব্যক্তিগণের পত্নীসমূহ তোমার লক্ষ্য হউক। [চুতাকুর নিক্ষেপ করিল]।

[Then enter a maid-servant, looking at the mango-blossom ; and another behind her].

First.—Life and soul of the vernal season, of reddish, green and pale hue, O thou mango-blossom, the auspicious object of the season ! thou art seen. I hail thee.

Second.—Parabhritika, what are you alone saying (to yourself) ?

First —Madhukarika, seeing the mango-blossom, Parabhritika (the cuckoo) becomes mad.

Second.—[Approaching joyfully, in haste]. What ? Is spring come ?

First.—Madhukarika (bee), this is the season of your singing whith amour and intoxication.

Second.—Support me, friend, while standing on the toes I pluck the mango blossom and (with it) do the worship of the god of love.

First.—If half of the fruit of the worship be mine.

Second —That will take place, though it is not spoken of ; for our life is one, though the body is (divided) in two forms. [Takes the mango-blossoms, leaning on her friend]. Ah ! This mango-blossom, though not yet blown (open, becomes odorous by being severed from the stalk. [Joining the hands].

O mango-blossom, you are offered (to the god of love) ; be you the most powerful of the five arrows of the god of love who has taken up his bow, having for your aim the wives of those that are away from home. [*Throws down the mango-blossom*].

[अपठ्याः चेषेण उत्तोलनेन, यद्वा पठ्याः चेपं उत्तोलनं विनैव “तिरस्कारिणी-तिरस्कारिण इत्यर्थः । ‘नामूचितस्य पावस्य प्रवेशो निर्गमोऽपि च’ इत्युक्तेरत्र कञ्चुकीनः सूचनाभावात् अपटीचेपेण प्रवेशः, तत्र कुपितत्वं हेतुः” इति राघवभट्टः] ।

कञ्चुकी । क्रुद्धस्य जनस्य वाक्यस्य प्रायेणासमाप्तिः ; आत्मानं न जानाति या सा अनायासा स्वस्याः अवस्थां अविचार्य या कर्मसु प्रवर्तते । वसन्तीन्सर्वनिषेधरूपां नरपते राज्ञां लज्जह्वरं चूतमञ्जरौप्रदानेन कन्दर्पोर्धनां कथं करोषि ।

उभे । [भीते] न गृहीतः ज्ञातः अर्थः राजादेशरूपं वस्तु याभ्यां ते अगृहीताञ्च अज्ञातनरपतिशासने ।

कञ्चुकी । अप्रमाणं प्रमाणं कृतमिति प्रमाणीकृतम् पालितमित्यर्थः । वसन्ते पुष्पादिभिरुपशीभिता भवन्ति ये तरवः ते वासन्तिकाः तैः अचेतनैरपि पालितं का कथा चेतनानामिति अपिशब्दार्थः ; तदाश्रयिभिः तद्बृक्षवासिभिः तेषु आश्रयः विद्यते येषां तैः इति मन्थे इति । पतिभिः पत्निभिः । तथाहीति—चिरनिर्गतापि चूतानां कलिका स्वं रजः न वध्नाति, यतः कुरुवकं सन्नद्धं तदपि कोरकावस्थया स्थितम् । शिशिरे गतेऽपि पुष्कोकिलानां कतं कण्ठेषु खलितम् ; खरोऽपि चकितः तूष्णार्द्रकण्ठं शरं संहरति शङ्के ॥ ४॥

चिरं बहुदिनं निर्गता शिशिराकप्रोद्भिन्नापि चूतकलिका स्वं रजः परागं न वध्नाति न जनयति न धत्ते । अप्रस्फुटितावस्थया एव तिष्ठति इत्यर्थः । यत् कुरुवकं पुष्पं सन्नद्धं हन्तात् वह्निर्निगतं तत् कोरकस्य कुद्वलस्य अवस्थया एव स्थितम् नतु विकसितमिति भावः । शिशिरे शीते गते सत्यपि वसन्तारम्भे अपि पुमांसः कीकिलाः तेषां कतं ध्वनिः कण्ठेषु खलितं भग्नं कीकिलध्वनिरपि अस्फुटः । खरः कन्दर्पोऽपि चकितः सन्नक्तः सन् तूष्णात् इषुधेः अर्द्धं कण्ठं निक्षेपार्थं अर्द्धोद्धृतं शरं संहरति पुनरपि इषुधौ निवेशयति इति शङ्के मन्ये । प्रथमपादस्य विशेषोक्तिरलङ्कारः इति राघवभट्टः विशेषोक्तिरखण्डेषु कारयेषु फलावचः । अतुर्थे पादे उत्प्रेक्षालङ्कारः ।

पुमांसः कीकिलाः इति विशङ्के “पुमः खय्यम्परे” इति खलम् ; संपुंकानां सी वक्तव्यः इति सः ।

Change of voice.—चिरनिर्गताया कलिकया स्वं रजः न वध्नाते । सन्नद्धेन

কুব্ধকীং স্থিতেন (ভূয়তে) । বৃতেন স্থলিতেন (ভূয়তে) । অরীণ্যাপি স্বকিতেন-
নৃষাঈকৃষ্টঃ শরঃ সংক্রিয়তে ইতি শঙ্ক্যতে ।

প্রথমা । রাজশ্যালম্ভু রাষ্ট্রিয়ঃ ইত্যমরঃ রাষ্ট্রীয়ঃ রাষ্ট্রে ভব-ইতি চম্পত্যয়ৈন
সিদ্ধঃ রাষ্ট্রিয়ঃ “রাষ্ট্রাচারপারাদ ঘষী” ইতি চম্পত্যয়ঃ রাজশ্যালঃ । প্রমদবনস্য
বিহারীদ্যানস্য । আগন্তুকতয়া নবাগততয়া ।

ভমে । যদি বসন্তোৎসবনিবেধরূপঃ বৃক্ষান্নঃ সাহস্রছদীনজনস্য শ্রবণযোগ্যঃ, যদি
তত্র ন কাপি বাধা বর্ধতে তর্হি কথ্যতু । শ্রবণায়াচ্চাকং অতিমহদৌতসুখং জাতম্ ।

সানুসমী । প্রিয়ঃ ভূতস্ববঃ যৈষাং তে ইতি বিয়ঙ্কি “বা প্রিয়স্য” ইতি পরনিপাতঃ ।
In an adjective-compound (বহুব্রীহি), the base প্রিয় is optionally
placed last.

কঙ্কুকী । অবহুলং বহুলং ভূতং ইতি বহুলীভূতং সর্বত্র প্রচারং গতম্ । শকু-
ললায়াঃ প্রত্যাশ্রয়ঃ প্রত্যাখ্যানং তল্লভ্যর্থং কৌলীনং লোকবাদঃ, স্যাৎ কৌলীনং
লোকবাদঃ ইত্যমরঃ । কুলশব্দাৎ স্বচ্ ।

[যবনিকা উন্মোচন করিয়া প্রবেশ করিয়া কুঙ্ক]

কঙ্কুকী । তুমি আগমনের অবস্থার বিষয় অনভিজ্ঞ, এরূপ কার্য্য করিও না । নরপতি
বসন্তোৎসব নিবেধ করিয়াছেন, তথাপি কেন আত্মকলিকাতন্ত্র আরম্ভ করিয়াছ ?

উভয়ে । [ভীত হইয়া] মহাশয় প্রসন্ন হউন ; আমরা ইহা জানিতাম না ।

কঙ্কুকী । বসন্তকালের তরুগণ এবং বৃক্ষাশ্রিত পক্ষিসমূহ ও প্রভুর আদেশ
পালন করিয়াছে অথচ তোমরা শুন নাই । দেখ আত্মদিগের কলিকা অনেক দিন
নির্গত হইলেও পরাগোদগম হয় নাই । যে কুরুবক বৃক্ষনির্গত হইয়াছে তাহাও
কোরকাবস্থায় রহিয়াছে । শীতকাল অতীত হইলেও পুংস্কোকিলের ধ্বনি কণ্ঠে স্থলিত
হইতেছে । আমার বোধ হয় কন্দর্পও ভীত হইয়া তুণ হইতে অর্দ্ধাকৃষ্ট শর সংহত
করিতেছেন ।

উভয়ে । এ বিষয়ে আর সন্দেহ নাই । রাজর্ষি মহাপ্রভাবসম্পন্ন ।

প্রথমা । মহাশয়, আজ কয়েক দিন হইল রাজশ্যাল মিত্রাবস্থ কর্তৃক আমরা রাজ্যের
চরণসমীপে প্রেরিত হইয়াছি ; এখানে আমাদের উপর প্রমদবনের রক্ষাকর্ত্ত্ব সম-
র্পিত হইয়াছে । আমরা নবাগত বলিয়া এ বিষয় শুনি নাই ।

কঙ্কুকী । ভাল, আর এরূপ করিও না ।

উভয়ে । মহাশয়, আমাদের কৌতূহল হইয়াছে ; যদি আমাদের শুনিলার যোগ্য
হয় তাহা হইলে বলুন কি নিমিত্ত এই বসন্তোৎসব নিষিদ্ধ হইয়াছে ।

সানুসমী । মহুঘেরা উৎসব ভালবাসে ; আবশ্যক কোন গুরুতর কারণ হইবে ।

কঙ্কুকী । এ বিষয়ের সর্বত্র প্রচার হইয়াছে, কেন না বলিব ? শকুন্তলার নিরাকরণ-
রূপ লোকবাদ কি ভোমদিগের কর্ণগোচর হয় নাই ?

[*Entering with a toss of the curtain, the chamberlain in anger.*]

Chamberlain.—"Hold there, thoughtless woman." Why have you begun breaking off the mango-blossom, when His Majesty has forbidden the spring festival ?

Both.—[*Frightened*]. May your honour have mercy ! We are ignorant of the matter.

Chamberlain.—Have you not heard the order which has been obeyed by even the vernal trees and the birds that lodge in them. For, see—

The blossom of the mango, though germinated long since, does not bear the pollen; the Kurabaka that has come out (of the stalk) remains in the state of a bud. Though the winter season has gone, yet the note of the male-cuckoo falters in the throat; and methinks, the god of love, being dismayed, withdraws his arrow half-drawn from the quiver.

Both.—There is no doubt of it. That saint of a king is of great power.

First.—Sir, it is only a few days that we were sent to the queen by Mitravasu, the king's brother-in-law. Here the duty of keeping the pleasure grounds has been entrusted to us. Being new-comers, we have not heard this matter before.

Chamberlain.—Well, don't proceed again in this manner.

Both.—Sir, if it may be heard by us, tell us why this vernal festival has been forbidden by His Majesty. (To hear it) is our curiosity.

S anumati.—Men are fond of festivals; there must be some curious reason.

Chamberlain.—It has become public; why should it not be told? Has not the scandal of the king's disowning of Sakuntala reached your ears ?

Both.—We heard from the mouth of the king's brother-in-law as far as the sight of the ring.

कञ्चुकी । रस्यमिति—रस्यं हेष्टि, पुरा यथा प्रकृतिभिः प्रत्यङ् न सेव्यते ।
उन्निद्र एव शय्याप्रान्तविषर्जनैः क्षपाः विगमयति यदा दाक्षिण्येन चत्नःपुट्टेभ्यः उचितं
वाचं ददाति तदा गीत्रेषु स्तुतितः चिरं त्रीङ्गविजयश्च भवति ॥५॥

রত্নং রমণীয়ং মনীরমমিতি যাবত্ বস্তু হেটি ন অভিন্নন্দতি রমণীয়েষু অপি
যদার্থেষু অস্য বিরাগঃ সংভটঃ । পুরা যথা পুরৈব প্রকৃতিভিন্নাত্মাদিभिः প্রত্যহং ন
সেব্যতৈ, অমাত্যাদিभिः সহ মিলিতঃ প্রত্যহং প্রকৃতিকার্য্যে গাবেষতে । চন্নিদ্রঃ বিনিদ্রঃ
এব শয্যায়াং মান্নবিবৰ্ণনৈঃ স্পাঃ রজনীঃ বিনময়তি যাপয়তি ; যদা দাক্ষিণ্যেন
অম্বলানুরীধেন অন্তঃপুরৈৰ্ভ্যঃ লক্ষণ্যয়া দেবীৰ্ভ্যঃ চৰিতা যোগ্যা বাচং দদাতি তাभिः
সহ আলাপং করোতি ইত্যর্থঃ তদা গীত্রেণ নামসু স্কলিতঃ অন্বদীয়নামগৃহণে কৃতাত্ম
নামগৃহঃ সন্ চিরং ব্রীড়য়া স্তম্ভয়া বিলম্বঃ বিধুরঃ দৈন্যমাপন্নঃ স্ ভবতি । অন
ন্তীকী কাশন অরদশাঃ বর্ণিতাঃ ।

Change of voice.—রত্নং দ্বিষ্যতে, প্রকৃতয়ঃ ন সেবন্তে (ইমং) চন্নিদ্রেণ স্পাঃ
বিগম্যন্তে । ...বাঙ্ দীযতে...স্কলিতেন ব্রীড়বিলম্বণে স্ ভূয়তে ।

সানুমতী । প্রিয়ং মে । অস্য সৰ্ব্বস্য শকুনালানুরাগমূলত্বাদিতি ভাবঃ ।

কঞ্চুকী । প্রভবতি সানুশ্রীয়া শক্তিং ঘণে যত্ তত্ প্রভবত্ অতিসমর্থং তস্মাত্ ।
বিভিন্নং মনৌ যস্য স ভিন্নতাঃ তস্য ভাবঃ বৈমলস্যং স্তম্ভঃ তস্মাত্ ।

কঞ্চুকী । অভিবৰ্ণন্তে আগচ্ছতি ।

কঞ্চুকী । তাহা ইহলে অল্পই বলিতে হইবে । যখন নিজ অঙ্গুলীর দর্শন করিয়া
নরপতি স্তব্ধ করিলেন যে মতাই তিনি গোপনে শকুন্তলাকে পূর্বে বিবাহ করিয়াছিলেন
কিন্তু মোহবশতঃ প্রত্যাখ্যান করিয়াছেন, সেই অবধি প্রভু পশ্চাত্তাপ প্রাপ্ত হইয়াছেন,
তিনি রম্যবস্ত্রাধেয় করেন, পূর্বের স্ত্রী প্রত্যাহ অমাত্যাদিগের দ্বারা পরিসেবিত হন না ।
আগরিত থাকিয়া শয্যা পার্শ্বপরিবর্তন করিয়া রজনী অতিবাহিত করেন । যখন অমু-
রোধবশতঃ অন্তঃপুরমারীগণের সহিত আলাপ করেন তখন একের নাম করিতে
অন্তের নাম করিয়া বহুকণ লজ্জায় অভিভূত হন ।

সানুমতী । আমার পক্ষে আত্মার বিষয় ।

কঞ্চুকী । এই প্রবল উদ্বেগেহু উৎসব নিষিদ্ধ করিয়াছেন ।

নেপথ্যে—আপনি আশুন্ আশুন্ ।

কঞ্চুকী । [শ্রবণ করিয়া] প্রভু এই দিকেই আসিতেছেন । তোমরা স্ স্ কর্তব্য
অনুষ্ঠান কর ।

উত্তরে । আপনি স্তব্ধ আদেশ করেন । [নিজাক্ষ] ।

Chamberlain.—Only a very little is then to be told. Since the
moment that his Majesty, at the sight of his own ring, remembered
that he had really married in secret the lady Sakuntala, but had
repudiated her by reason of loss of memory, he had been struck
with remorse. For so, he loathes objects of pleasure, and is not
every day waited upon, as before, by his ministers ; and passes

night without sleep on his bed, lying on one side and the other. And when out of politeness he addresses usual words to the ladies of the harem, he blunders in (their) names, and becomes discomfited with shame for a long time.

Sanumati.—To me it is welcome.

Chamberlaid.—By reason of this strong mental depression, the festival has been prohibited.

Both—It is quite right.

Behind the scenes.—Let your Majesty come.

Chamberlain.—[*Listening*]. Oh ! His Majesty comes in this direction. Attend to your duties.

Both.—As your reverence says. [*Exeunt*].

[पञ्चात्तापस्य सहशः योग्यः वेशः यस्य सः]

कञ्चुकी । विशिष्टानां आकृतौ सख्येषु एव दशापरिवर्तनेषु सुखे दुःखे वा इत्यर्थः रामणीयकं, भगोद्धारित्वं, अविलुप्तं तिष्ठति । उत्सुकः उत्कण्ठितः विरह-दुःखेन तप्यमानः । तथाह्वीति—

प्रत्यादिष्टविशेषमण्डनविधिः वामप्रकोष्ठार्पितं एकमेव काञ्चनं वलयं विभक्त्युपरासीपरक्ताधरः, चित्ताजागरणप्रतान्नयनः सन् आत्मनः तैजोगुणात् संस्कारो-
द्धिखितः महामणिरिव क्षीणः अपि न आलक्ष्यते ॥ ६ ॥

विशेषेण मण्डनं अलङ्करणं इति विशेषमण्डनं तस्य । विधिः अनुष्ठानं इति विशेष-
मण्डनविधिः प्रत्यादिष्टः प्रत्याख्यातः विशेषमण्डनविधिर्येन सः तथोक्तः वामे प्रकोष्ठे
मणिवन्धे अर्पितं न्यस्तं एकं काञ्चनं ह्रीं वलयं विभक्त्युप धारयन्, आसीन आनन्दापात्
उत्थेन निःश्वासेन मुखमाकृतेन वा उपरक्तः स्नानिमापादितः अतिमार्दवादिभिः भावः
अधरः यस्य सः, चित्तया शकुन्तलागतया जागरणं निद्राभावः तेन प्रतान्ने अतिस्नाने
नयने यस्य सः तथाविधः सन् आत्मनः स्वस्य तैजोगुणात् प्रभावातिशयात् संस्कारेण
शायादिना उद्धिखितः तनूकृतः (स्वादुद्धिखितमुत्कीर्णं तनूकृतं च वाच्यवदिति
मेदिनी) महामणिरिव, क्षीणः अपि न आलक्ष्यते कृशत्वेन न परिज्ञायते ।
उपमालङ्कारः । शार्दूलविक्रीडितं वृत्तम् । प्रतान्नेति ताव्यतेः क्तः । तम्, लट्
ताव्यति ; लिट् तताम, तेमतुः ; लुङ् अतमत् अतामीत् ।

Change of voice.—मण्डनविधिं...विभक्तम्...रक्ताधरम्...प्रतान्नयनं...
संस्कारोद्धिखितं महामणिरिव क्षीणमपि नालक्ष्यति (लीकः) ।

सानुमती । प्रत्यादिष्टेन विमानिता अवज्ञाता अपि एतदर्थं क्लेशं अनुभवति इति
यत् तत्स्थाने युक्तम् “युक्ते हि साम्प्रतं स्थाने” इत्यमरः ।

राजा । सारङ्गाद्या प्रियया प्रथमं प्रतिबोध्यमानमपि सुप्तं इदं हतहृदयं अनु-
श्रयदुःखाय सम्प्रति विबुद्धम् ॥७॥

सारङ्गस्य मृगस्त्रिव अस्त्रिणी यस्याः तथा उपमानपूर्वपदी बहुव्रीहिरुत्तरपदलोपश्च
(बहुव्रीहौ षच्) प्रियया प्रतिबोध्यमानं आर्यमाणमपि सुप्तं निद्रितं श्रुतिभंशेन मूढं
इदं हतहृदयं दम्बहृदयं अनुश्रयः पश्चात्तापः तेन यत् दुःखं तदनुभवितुं (क्रियाद्योप-
पदेत्यादिना चतुर्थी) सम्प्रति विबुद्धं जागरितं अपास्तमोहं जातम् । सारं श्रवणं अङ्गं
यस्य सः सारङ्गः । शकन्वादित्वात् साधुः ।

Change of voice.—प्रतिबोध्यमानेन सुप्तेन अनेन हतहृदयेन...सम्प्रति विबु-
द्धेन (भूयते) ।

सानुमती । ननु अवधारणे, तपस्विन्याः अनुकम्पार्हायाः तपस्वी चागुकम्पार्हः
इत्यमरः । एवमेवास्याः निघतिः ।

विदूषकः । शकुन्तलारूपः व्याधिः तेन लङ्घितः आक्रान्तः अभिभूतः इति
यावत् ; केन उपायेन चिकित्सितव्यः । अस्य रोगोपशमः भविष्यति । गुपतिज्-
किदम्ब्यः सन् कितेः व्याधिप्रतिकारे । Let the suffix सन् be added unto the
roots गुप्, तिज् and कित् (not in the sense of desire). The suffix
सन् is added unto the root कित् in the sense of curing a disease.

कञ्चुकी । अध्यास्तामिति अधिपूर्वात् आसीः लोटि प्रथमपुरुषैकवचनम्
विनीदस्थानानि इत्यस्य कर्म । अधिशीङस्थासां कर्मति अधिकरणस्य कर्मत्वम् ।
The intransitive verbs शी, स्था and आस, when used with the
preposition अधि, become transitive and govern in the objective
case those nouns that were in the locative case while they were
intransitive.

राजा । महचनादिति ल्लव्खोपे पञ्चमी । आर्यपिशुनः आर्यजनः कौटुशी
भवितुमर्हति इति यः ज्ञापयति सः आर्याणां पिशुनः इति विग्रहः ; उपमानभूतः
आर्यजनानामित्यर्थः । पिशुनः इति मन्त्रिणो नाम इति केचित् तव पक्षे आर्यशासौ
पिशुनश्चेति कर्मधारयः । चिरप्रबोधात् विलम्बेन जागरणात् पौराणां पुरवासिनां
कार्यं व्यवहाररूपं यदवलीकितं तस्य स्थूलार्थः पक्षे लिखिता प्रेयताम् ।

राजा । वातायन इति कञ्चुकिनः नाम । नियोगः अधिकारः ।

विदूषकः । शिशिरं आतपश्च तयोः क्षेदेन अपगमेन रमणीये नातिशीतोष्णत्वात्
सुखावहे ।

राजा । रन्ध्रे सति उपनिपतन्ति इति रन्ध्रीपनिपातिनः यद्वा रन्ध्रेण एकदुःख-

সম্পাদকপেয় উপায়ভূতেন হি্রেণ উপনিপতন্তি 'সম্মুখ' আগচ্ছন্তি য়ে তে । অব্যমি-
চারি, নাস্তি ব্যমিচারঃ উল্লঙ্ঘনং যস্য যত্ । সৰ্বতৈব সত্যম্ । উল্লঙ্ঘ—

একস্য দুঃখস্য ন যাবদনং গচ্ছাম্যহং পারমিবার্ণবস্য ।

তাবদ্বিতীয়ং সমুপস্থিতং মে হি্রেষ্বনর্থা বহুলীভবন্তি ॥

অপিচ

অন্যে প্রহারা নিপতন্ত্যমীচ্ছ' ধনচয়ী মূচ্ছন্তি জাঠরাগ্নিঃ ।

আপত্তুসু বৈরাগি সমুদ্রভবন্তি হি্রেষ্বনর্থা বহুলীভবন্তি ॥

Cf. "One woe doth tread upon another's heel,

So fast they follow :—

"When sorrows come, they come not single spies,

But in battalions ?

Hamlet.

কৃত ইতি হৈ সখ্যে মুনিসুতা প্রণয়শ্চ্যুতিরোধিতা তমসা মম ইদং মনঃ মুক্তা
প্রহরিষ্যতা মনসিজেন, ধনুশি চ্যুতশরঃ নিবেশিতা ॥৮॥

মুনে: কণ্ঠস্য সুতায়াং প্রণয়স্য শ্চ্যুতিং কণ্ঠস্থি আভ্রণোতি যত্ তেন শ্চ্যুতিবিলীপিনা
তমসা সৌহীন মম ইদং মনঃ মুক্তাং ত্যক্তাং শ্চ্যুত্যা সৌহী নিৰ্মিন্ন: যদৈব তদৈব প্রহরি-
ষ্যতা প্রহৰ্শু মুখ্যতেন মনসিজেন কামেন ধনুশি আপি চ্যুতশরঃ চ্যুতমুকুলরূপ: বাণ:
নিবেশিত:, বসন্ত: সমুপাগত: । সবিঘ্নেঃ সমুপস্থিতায়াং প্রিয়ায়াং তত্ সম্বন্ধি শ্চ্যুতি-
লাভ: অনর্থঃ এষ বিধীগিন: বসন্তচ্চতুরনল ইব ইত্যনর্থান্নরাবাসি: । অহয়েন
অবিলম্ব: দীপ্যতে । সমুচ্ছয়ালঙ্কার: । দ্রুতবিলম্বিতং ব্রুতম্ ।

Change of voice.—শ্চ্যুতিরোধি তম: মম মনঃ মুক্তবণ ; প্রহরিষ্যন্ত মন-
সিজ: চ্যুতশরং নিবেশিতবান্ ।

[তাহার পর পশ্চাত্তাপসদৃশবেশ রাজা, বিদূষক ও প্রতিহারী প্রবেশ করিল]

কক্কী । [রাজাকে অবলোকন করিয়া] বিশিষ্টে আকৃতির রমণীয়তা সকল
অবস্থায় থাকে । দেব একরূপ উৎকর্ষিত হইলেও হুন্নরদর্শন—

ইনি বিশেষরূপ ভূষণাদি প্রত্যাখ্যান করিয়া বামমণিবন্ধে একটী মাত্ৰ সূবর্ণবলয়
ধারণ করিয়াছেন ; (উষ্ণ, দীর্ঘ) নিশ্বাসে ইহার অধর বিস্তৃত হইয়াছে ; চিন্তাহেতু
জাগরণে ইহার নয়নদ্বয় স্নান ও কালিমাপ্রাপ্ত হইয়াছে, এইরূপে ইনি কুশ হইলেও
শাণোল্লিখিত উৎকৃষ্ট মণির স্থায়, বিশিষ্ট প্রভাহেতু (ইহাকে) কুশ দেখাইতেছে না ।

সামুদ্রতী । [রাজাকে অবলোকন করিয়া] বিতাড়িত এবং অবমানিত হইয়াও
শকুন্তলা ইহার গুণ যে দুঃখিত হয় তাহা উপযুক্ত !

রাজা । [চিন্তা করিতে করিতে ধীর ধীরে গমন করিয়া] হরিণাকী প্রিয়া প্রথমে
জাগাইতে চেষ্টা করিলেও নিদ্রিত এই হতহৃদয় পশ্চাত্তাপদুঃখ অনুভব করিবার গুণ
একপে জাগরিত হইয়াছে ।

সানুমতী । হতভাগিনীর অদৃষ্ট এইরূপ ।

বিদূষক । [অনাসক্তিকে] ইনি পুনরায় শকুন্তলাব্যাধি কর্তৃক আক্রান্ত হইলেন । জানি না কিরূপে চিকিৎসা হইবে ।

কঙ্কী । [সমীপে গমন করিয়া] মহারাজের জয় হউক, প্রমদবনপ্রবেশ দেখিয়া আসিলাম । মহারাজ, অভিলাষানুসারে চিত্তবিনোদনহানে উপবেশন করুন ।

রাজা । বেত্রবতি, আমার আদেশ অনুসারে আধ্যশ্রেষ্ঠ অমাত্যকে বল যে আজ আমি বিলম্বে জাগরিত হওয়ায় ধর্ম্মাসনে উপবেশন করিতে পারি নাই । তিনি পুরবাসিগণের যে কার্যাদি প্রত্যবেক্ষণ করিয়াছেন তাহা পত্রে লিখিয়া দিউন ।

প্রতিহারী । এক্ষণে এখানে মহারাজ যেরূপ আদেশ করেন [নিষ্ক্রান্ত] ।

রাজা । বাতায়ন, তুমিও স্বীয় কর্তব্যানুষ্ঠান কর । [কঙ্কী নিষ্ক্রান্ত] ।

বিদূষক । এক্ষণে এখানে মাছিটি পর্য্যন্ত নাই । এক্ষণে নাতিশীতোষ্ণ স্বৰ্ণসেব্য এই প্রমোদবনে চিত্তবিনোদন করুন ।

রাজা । বয়স্তু, ছিন্ন পাইলেই অনর্থ বহুলভাবে আগমন করে এই যে উক্তি ইহার ব্যতিক্রম দৃষ্ট হয় না । কারণ—

মুনিহুতার প্রণয়ের স্মৃতিরোধক মোহ আমার চিত্তকে ত্যাগ করিয়াছে, (সঙ্গে সঙ্গে) প্রহারোদ্যত কন্দর্প ধনুকে চূতশর সংযোজিত করিয়াছেন ।

[*Then enter the king in an attire befitting remorse, and also Vidushaka and the Warder.*]

Chamberlain.—[*Looking at the king*]. Oh ! There is a loveliness of beautiful forms in all conditions. His Majesty, though so anxious (sorrowing for Sakuntala), is of a charming appearance. For,—having rejected the special forms of adorning, wearing one single bracelet of gold (placed) round the left wrist, with lips blanched by sighs, and with eyes languid on account of sleeplessness (brought on) by thought and care, and though wasted, he is not perceived to be so, because of his own lustre, like a valuable jewel polished by the whetstone.

Sanumati.—[*Looking at the king*]. That Sakuntala, though insulted by repudiation, pines for him is proper indeed !

King.—[*Walking slowly in a thoughtful mood*]. This wretched heart, though at first was being awakened by my beloved with eyes like those of a deer, slept and has now awoken (to feel) 'the pangs of remorse

Sanumati.—Such is the lot of poor Sakuntala.

Vidushaka.—[*Aside*]. Again has the Sakuntala-fever come upon him. I do not know how he will be treated.

Chamberlain.—[*Approaching*]. May our liege be victorious ? The several parts of the pleasure-grounds have been examined. Your Majesty may occupy the places of enjoyment at will.

King.—Vetravati, tell my minister, the mirror (emblem) of noble men, from me, that “I could not sit on the judgment-seat to-day owing to (my) waking late. Whatever public business might have been looked to by your worthy self, be sent (to me), (putting it) on paper.”

Warder.—What my noble lord commands (shall be obeyed).

[*Exit*.]

King.—Batayana, you too attend your duties, [*Exit Chamberlain*]

Vidushaka.—Not a fly even is to be seen here. Now in this part of the garden of pleasure, delightful because of the removal of heat and cold, you will amuse yourself.

King.—The saying that calamities come in legion, when there is an opening, is without any violation (or invariably true).

Because—

Just as my mind is delivered from the darkness (of oblivion) obstructing the remembrance of (my) love for the sage's daughter, the god of love, (the heart-born), about to strike, has set the arrow of mango-blossom to his bow.

विदूषकः । तिष्ठ तावत् यावत् अनेन दण्डकाष्ठेन कन्दर्पबाणं नाशयिष्यामि
(दण्डकाष्ठं यष्टिमुद्यम्य उत्तोल्य)

राजा । ब्रह्मणः वर्चः इति ब्रह्मवर्चसम् ब्रह्मतेजः तेजः पुरीषयोर्वर्चः । ब्रह्म-
इतिभ्यां वर्चसः इति समासान् अच् । The word वर्चस् if compounded
with ब्रह्मन् and इस्तिन्, admits of the augment अच् । अनुकारिणीषु
सदृशीषु । विलोभयामि प्रीणयामि ।

विदूषकः । आसन्ना विश्वासभाजनत्वात् सन्निकृष्टा परिचारिका । प्रतिकृतिः
चित्रम् ।

राजा । हृदयस्य विनीदस्य स्थानं उपायः ; चित्तस्य निर्वृत्तिकारणं उक्तञ्च—
वियोगेचाद्योगे प्रियजनसद्वचनमुभवनं ततश्चित्रं कर्म स्वप्नसमये दर्शनमपि । तदङ्ग-
स्थटानामुपगतवतां स्पर्शनमपि प्रतीकारः कामव्यथितमनसा कोऽपिनिगदितः ।

विदूषकः । मन्त्रिशिला मन्त्रिकपा हृषत् सा एव पटः पीठम् तेन सनाथः सहितः । उपहारिण उपहारस्वरूपेण पुण्यसमूहेन रमणीयता तथा । विकसितानि पुष्पाणि उपायनीकृत्य रत्नमयमासनञ्च उपवेशनार्थं सन्दिग्ध युवधीः शुभागमनमिति सुरभियायुकपया वाचा उक्तेव आवां प्रत्युद्गम्य अभ्यर्थयते इव ।

सानुमती । लतां संश्रिता आकृता इति, लतासंश्रिता वङ्गिनि मुखानि यस्य तं बहुमुखं अनेकप्रकारं बहुविधै रूपार्थैः प्रकटीभूतमित्यर्थः ।

राजा । प्रत्यादेशस्य प्रत्याख्यानस्य वेलायां समये । सङ्कीर्तितं प्रसङ्गक्रमेणोक्तम् कत संशये इति धातोयैरादिक्तात् कर्मणि क्तः “उपधायाश्च” इति उपधाभूतस्य ऋतः इत्, रपरत्वम् । उपधायां च इति दीर्घः । कश्चित् इति अव्ययं पृच्छायां वर्तते कश्चित् कामप्रवेदने इत्यमरः ।

विदूषकः । अवसाने वाक्यसमाप्ते, अन्ते ; परिहासविजल्पः नर्मोक्तं न भूतार्थः सत्यार्थः । आख्यातम् कथितम् । (चक्षुधातोः ख्यातेः वा क्तः) मृत्पिण्ड इव जडा इत्यर्थः बुद्धिः यस्य तेन । यथा नर्मोक्तत्वेन गृहीतमवगुह्यम् । भवितुमर्हति यत् तत् भवितव्यम् अवश्यम्भावि वस्तु (कृत्यन्त्युटो बहुलम् इति बाहुलकात् कर्त्तरि तव्यप्रत्ययः) तस्य भावः भवितव्यता ।

सानुमती । एवमेतत् । दुर्निवारं खलु नियतिविलसितमित्यर्थः ।

विदूषकः । ईदृशं शोकेनाभिभूतत्वम् । अनुपपन्नं अयुक्तम् । वसति इति वास्तव्यः वसेत्ययत् कर्त्तरि णिच् । शोकः वास्तव्यो येषु ते शोकवास्तव्या शोकवस्तव्या इति पाठे वसधातोः अधिकरणे तव्यः वस्तव्यः । शोकस्य वस्तव्याः इति शोकवस्तव्या । प्रकृतः वातः इति प्रवातः तस्मिन् । उक्तञ्च कविना द्रुमसानुमतां किमन्तरं यदि वायौ द्वितीयोऽपि ते चलाः ।

राजा । निराकरणेन विह्वला कातरौभूता तस्याः समवस्थां दीनां दशां । नास्ति शरणं रक्षिता यस्य तथोक्तः ।

इत इति—इतः प्रत्यादेशात् स्वजनं अनुगन्तुं व्यवसिता सा, गुरुसमे गुरुशिष्ये तिष्ठेति उच्चैः मुहुः वदति वायुप्रसरकलुषां दृष्टिं क्रूरं मयि पुनः अपिर्तवती इति यत् तत् सविषं शल्लमिव मां दहति । ८

इतः मत्सकाशात् प्रत्यादेशात् प्रत्याख्यानात् हेतोः स्वजनं गौतमीप्रमुखं अनुगन्तुं अनुसर्त्तुं व्यवसिता कृतोद्यमा (अकर्म्यकत्वात् कर्त्तरि क्तः) सा, गुरुणा पित्रा समे तुल्ये तद्वत् माननीये गुरोः पितुः कलस्य शिष्ये शार्ङ्गरवे. तिष्ठ अत्रैव वस इति उच्चैः अनीचैः मुहुः पुनः पुनः वदति सति, यस्य च भावेन भावलक्षणेति सप्तमी, वाच्याणां अश्रूणां प्रसरेण निर्गमेष कलुषां, आविर्भा, अश्रुपूर्णत्वात् कातरां दृष्टिं क्रूरं निष्ठुरं मयि पुनरपि अपिर्तवती, शरणाधिगौति भावः, इति यत् तत् अपर्षं

স্ববিধা বিবদিত্য' শব্দ্য' অন্তবিশেষ ইব মা দহতি মম অনলসার্প জনয়তি । তদ-
মালঙ্কারঃ । শিল্পরিণীতম্ । -৫

Change of voice—অবসিতয়া তয়া বাষ্পসরকলুষা দৃষ্টি: অর্ঘিতা হুতি
যত্নে নৈল সবিধিয শব্দ্যনৈব অর্হং দদ্যে ।

বিদূষক । অপেক্ষা করুন, আমি এই দণ্ডকাঠের দ্বারা কন্দর্পের বাণ বিনাশিত
করিতেছি । [বটি তুলিয়া আশ্রমুকুল ভগ্ন করিতে ইচ্ছা করিল] ।

রাজা । ঐষৎ হস্তের সহিত] ভাল, ব্রহ্মতেজ দেখিলাম । বরষা কোথায়
উপবিষ্ট হইয়া প্রিয়ার কিঞ্চিৎ সঙ্গ লতায় দৃষ্টি বিনোদন করি ।

বিদূষক । কেন আপনি আসন্নপরিচারিকা চতুরিকাকে আদেশ করিয়াছেন,
“মাধবীমণ্ডপে এই সময় অতিবাহিত করিব, সেই স্থানে আমার নিজহস্তলিখিত চিত্র-
ফলকস্থিত শকুন্তলার প্রতিকৃতি লইয়া আইস ।”

রাজা । চিত্রবিনোদনের এই উপায়, তবে মাধবীমণ্ডপের পথ দেখাও ।

বিদূষক । এদিকে আসুন ।

[উভয়ে গমন করিতে লাগিলেন] [সানুমতী অমুগমন করিল]

বিদূষক । মণিময়পীঠসনাথ এই মাধবীমণ্ডপ পুষ্পরূপ উপহার দ্বারা রমণীয়তা হেতু
যেন নিশ্চয় আমাদিগকে ‘স্বাগতের’ দ্বারা অভ্যর্থনা করিতেছে । অতএব প্রবেশ করিয়া
উপবিষ্ট হউন । [উভয়ে প্রবেশ করিয়া উপবিষ্ট হইলেন] ।

সানুমতী । এই লতায় আরোহণ করিয়া সপীর প্রতিকৃতি দেখিব, তাহার পর
শকুন্তলার নিকটে, বহুপ্রকারে একটীভূত তাহার স্বামীর অমুরাগের বিষয় বলিব ।
[সেইরূপ করিয়া রহিল]

রাজা । সখে, এক্ষণ শকুন্তলার সমস্ত পূর্ববৃত্তান্ত শ্রবণ করিতেছি, তোমাকেও
বলিয়াছিলাম । তুমি প্রত্যাখ্যানসময়ে আমার নিকটে ছিলে না । কিন্তু পূর্বে ত
কখনও তাহার নাম কর নাই, তুমিও কি আমার দ্বায় নিম্মত হইয়াছিলে ?

বিদূষক । নিম্মত হই নাই । কিন্তু আপনি সকল কথা বলিয়া শেষে বলিয়া
ছিলেন যে এ পরিহাসবাক্য, সত্য নহে । জড়বুদ্ধি আমিও সেইরূপ বুঝিয়াছিলাম ।
অথবা ভবিতব্য বলবান্ ।

সানুমতী । তাহাই (সত্য) ।

রাজা । [চিন্তা করিয়া] সখে আমাকে রক্ষা কর ।

বিদূষক । এ কি, আপনার ইহা অযোগ্য, সংপূরকের কখন শোকের বাসস্থান
হন না ; খাটকা বহিলেও গিরি নিশ্চল থাকে ।

রাজা । বরষা, প্রত্যাখ্যানহেতু বিক্রবা প্রিয়ার দশা মনে করিয়া অত্যন্ত কাতর
ও নিরুপায় হইতেছি । তিনি আগাব নিকট হইতে প্রত্যাখ্যাত হইয়া আত্মীয়জনের
অমুগমন করিতে উদ্যম করিলেন, কিন্তু গুরুত্বা গুরুশিষ্য “এই স্থানেই থাক” এই
কথা বারম্বার উচ্চৈঃস্বরে বলিলে তিনি উচ্ছলিত বাষ্পবেগনিবন্ধন কন্দুদৃষ্টি এই

বৃশংসে যে পুনরায় অর্পণ করিয়াছিলেন তাহাই আমাকে বিবদিক্ত শল্যের দ্বায় দণ্ড করিতেছে।

Vidushaka.—Wait, while I put an end to the arrow of the god of love by this stick (of mine). [*Ra sing his stick, wishes to knock down the mango-blossom*].

King.—[*With a smile*]. Well, that will do. The power of Brahmin is seen. Friend, where shall I sit and feast my sight on the creepers somewhat resembling my beloved?

Vidushaka.—Why, you already told your personal attendant Chaturika, that you would pass this part of the day in the jasmine grove, (and ordered her) that she should bring there the portrait of the lady, Sakuntala, drawn by your own hand on a picture-board.

King.—Such are the means of diverting the heart. Show, then, that way.

Vidushaka.—This way, this way, sir.

[*Both walk on*] [*Sanumati follows (them)*].

Vidushaka.—Here is the jasmine bower with a marble seat, hailing us surely with a welcome, as it were, by reason of its being charming on account of its offering of (flowers). So, entering here, you may sit down. [*Both enter and sit down.*]

Sanumati.—Climbing on this creeper, I shall see my friend's picture and then inform her of her husband's love, shown in several ways. [*Stands doing the same.*]

King.—Friend, now I recollect everything about the previous account of Sakuntala, and I told you of it. You were not by my side at the time of rejection. But you never before mentioned her name. Did you too forget it like me?

Vidushaka.—No, I have not forgot it. But telling every thing, you added at the end that all this was spoken in jest and not in earnest. And it was so understood by me having intelligence (dull) as a clod of clay. Or, rather, fate is powerful. /

Sanumati.—So it is!

King.—[*Thinking deeply*]. Save me O Friend!

Vidushaka.—What is this? It is unbecoming of you. Good!

men do never become the resting-place of grief. Mountains are unshaken even in tempests.

King.—Friend, calling to mind the (woful) state of my beloved distressed by (my) disowning, I am extremely helpless. She because of refusal from me, attempted to follow her own kinsmen. But the pupil of her father, equal to (the) father (himself), crying aloud again and again “stay,” that she again cast her eyes dim with the flow of tears on me, heartless as I was, torments me like a poisoned shaft.

সালুমতী । প্রিয়সখ্যা শকুনলায়া নরপতেরনুরাগদর্শনাৎ আনন্দবিকল্লাক্সি,
অস্ব দুঃখেন ন সমস্তা भवामि ।

বিদূষকঃ । তর্কঃ সংশয়ঃ ।

রাজা । পতিরেব দেবতা যस्याঃ তাম্ পতিদেবতাম্ সাধ্বী । দেব এব ইতি দেবতা
অথ স্বার্থে তল্ । অন্যথ ভাবে ; যথা নিষ্ঠুরস্য ভাবঃ নিষ্ঠুরতা । যামজনবন্মু-
সছাযীভ্যঃ সমূছার্থে তল্ भवति ; যথা বন্মুণা সমূছঃ ইতি বন্মুতা ; ইতি ত্রিধা
প্রতিপক্ষলক্ষ্যপ্রত্যয়স্য । পরাস্বপ্তং স্মৃষ্টম্ । জন্মনঃ চতুর্পক্ষে প্রতিষ্ঠা স্থানং কারণ-
মিত্যর্থঃ । প্রতিষ্ঠা গৌরবে দ্বিতীয়া, স্থানে চ যাগনিষ্পত্তী ইতি মেদিনী । তত্সহ-
চারিণীমি যত্সখীমিঃ অসুরীমিঃ ; আশঙ্কতে চতুর্পক্ষে ।

সালুমতী । যস্মাৎমাননীহ্রস্বমনুমানং তস্য কথং স্মৃতিভ্রংশঃ ইতি বিদ্যয়ঃ
সম্ভাষতে ।

বিদূষকঃ । কালীনেতি অপবর্গে তৃতীয়া ।

বিদূষকঃ । ভবা বিয়োগঃ বিরহঃ তেন দুঃখিতা তা । সাতা চ পিতা চ ইতি
হনুে সাতাপিতরী, পিতরী সাতরপিতরী ইতি পদদ্বয়ং भवति ।

সানুমতী । স্বার্থপরতা এমন যে ইঁহার সম্ভাপে আমি আত্মদিত হইতেছি ।

বিদূষক । আমার সন্দেহ আছে, কোন আকাশচারা প্রাণী শকুনলাকে লইয়া
গিয়াছে ।

রাজা । পতিদেবতা ক্রীকে অস্ত্র কে লক্ষ্য করিতে পারে ? শুনিয়াছি মেনকা তোমার
সখীর অন্তঃহেতু ; তাহার সহচারিণীগণ কর্তৃক তোমার সখী অপহৃত হইয়াছেন আমার
মনে এইরূপ বিবেচনা হয় ।

সানুমতী । ইঁহার স্মৃতিভ্রংশ আশ্চর্যের বিষয়, প্রতিবোধ আশ্চর্যের বিষয় নহে ।

বিদূষক । যদি এইরূপ হয় তাহা হইলে কালে তাহার সহিত সমাগম হইবে ।

রাজা । কিরূপে ?

বিদূষক । পিতামাতা বামিবিয়োগদ্বুঃখিত কষ্টকে দেখিতে সমর্থ হন না ।

Sanumati.—Such is addiction to ones's own interest (selfishness) that I delight in his misery.

Vidushaka.—Well, I have a doubt as to by what celestial being her ladyship was carried away.

King.—Who else would have dared to touch a wife to whom the husband is a deity ? I have heard that Menaka is the source of your friend's birth. My heart suspects that your friend was taken away by her (Menaka's) companions.

Sanumati.—(His) loss of memory, not recollection, is indeed to be wondered at.

Vidushaka.—If so, there would be union with her ladyship in course of time.

King.—How so ?

Vidushaka.—Parents cannot endure to see (their) daughter, sorrowing for separation from her husband.

राजा । खप्र इति खप्रः तु, माया तु, मतिभ्रमः तु तावत्फलमेव पुण्यं क्लिष्टं तु ; तत् असन्निवृत्तौ अतीतम्, एते नाम मनोरथाः तटप्रपाताः । योऽयं शकुन्तलापरिणयरूपः प्रत्ययः अनुभूयते स किं खप्रः ? खप्रसमागमस्य क्षुत्तौ दृढाङ्गितत्वात् दृढानीमपि अपदार्थभूतः सद्यपि सत्यइव प्रतीयते इति संशयः ; खप्र-येत् जायदवस्थायी नातिमुख्यं अनुभूयते तर्हि किमियं माया, इन्द्रजालक्रिया नन्तन्वाभ्यां असतः शकुन्तलारूपस्य वस्तुनः प्रकटनं । तदपि न सम्भवति, इन्द्रजाल क्रियायाः अल्पकषय्यापित्वात्, मासान् व्याप्य तदभावदर्शनाच्च ; तर्हि किमयं मे मतिभ्रमः वृद्धेः भ्रंशात् एवम्विधा प्रतीतिः समुत्पद्यते किमिति सन्देहः ; नापि तत्पक्षः अविस्मृतादी, पुरोहितप्रमुखाणां सर्वेषामेव पौराणां युगपदेव बुद्धिभ्रंशः न सम्भाव्यते । शकुन्तलासमागमस्य अतात्त्विकत्वसंशये पथ्यव्रसानस्य हेतुः विस्मरण-हेतुपरिज्ञानम् । न खलु शकुन्तलाप्राणयहणं मायादेर्विलसितं, नैतत् मिथ्येति वदितुं शक्यते, तर्हि तावत् एव कतिपयदिनानि तपोवने यः समागमोऽभूत् तद्रूप-मेव फलं यस्य तत् तावत्फलं पुण्यं सुकृतं क्लिष्टं क्षीणं तु, पुरा अत्यल्पमेव सुकृतमाचरितं मया तस्यैव लघुपुण्यस्य परिणामः शकुन्तलया अथिक्समागमः, तत् पुण्यं भोगात् क्षीणं तत्फलमपि अत्यल्पाद्दर्शनं गतम् । सर्व्वेव तु शब्दः वितर्कं सन्देहालङ्कारः । तत् शकुन्तलारूपं वस्तु असन्निवृत्तौ अपुनरावृत्तौ न सन्निवर्त्तितु-मित्यर्थः तुमर्थाच्च भाववचनादिति अतुर्थी । अतीतं गतम्, न पुनः शकुन्तलया सह मिश्रणं भविष्यतीत्यर्थः ; एते नाम मनोरथाः कालिन-समागमोभविष्यतीत्येवं

प्रकाराः अभिलाषाः तटस्य कूलस्य इव प्रपातः येषां ते तटप्रपाताः प्राद्विषि यथा
 शीघ्रेण वीक्ष्यमानः नद्यादेः तटाः पतन्ति ; एवं मनोरथा अपि उत्थाय दृष्टिं लीयन्ते ।
 मनोरथानां अतटात् भगीः तुङ्गशेलादिशृङ्गात् प्रपाताः पतनमिति प्रतीयमानात्प्रेक्षा
 यथातितुङ्गाच्छैलशृङ्गादधः सलिले पतितस्य जनस्य क्वापि विप्रलयः सम्पद्यते ; न
 पुनरभ्युत्थानं, तथैतेषां दूराधिरोहिणां मनोरथानामपि आत्यन्तिक एव विलयः
 सम्पन्नः न कुतोऽपि तेषां चरितार्थतायाः सम्भवः इत्यमपि व्याख्यायते । नामे-
 त्यलौके तटप्रपातैः सह मनोरथानां तादात्म्यनावभासनात् रूपकालङ्कारः । उप-
 नातिः वृत्तम् । १०

विदूषकः । यः खलु पदार्थोऽवश्यमेव भविष्यति तस्य संघटनं प्रतर्कयितुमश-
 क्येनापि उपायेन भवति तत्र विषये दृष्टान्तः अङ्गुलीयकप्राप्तिः ।

राजा । असुलभ दुर्लभं स्थानं शकुन्तलाङ्गुलीरूपं तस्मात् भवति तत् अनाम
 पुण्योपचयेर्दुरापात् प्रियायाः अङ्गुलीपदात् प्रभष्टमिदमङ्गुलीयकमनुकम्पाङ्कम् ।
 तवेति—मे अङ्गुलीय, मम इव तव सुचरितं नूनं प्रतनु फलेन विभाव्यते । यत्
 अस्याः अक्षयनखमनोरमासु अङ्गुलीषु लब्धपदेन च्युतमस्ति । यथा मम तथा तव
 सुचरितं पुण्यं नूनं निश्चितमेव प्रतनु खल्वं फलेन विभाव्यते उद्गीयते ; यत् यस्मात्
 कारणात् अदृष्टेः लोहितैः नखैः मनोरमासु मनोज्ञदर्शनासु तस्याः शकुन्तलायाः
 अङ्गुलीषु क्वचन प्राप्तं पद स्थानं येन तत् तथोक्तमपि सत् च्युतं प्रभष्टमस्ति । अहमपि
 प्रतनुपुण्यफलिनं तथा सह समागतोऽभवम्, चीये पुण्ये तथा विद्युक्तौ निरयं प्रविष्ट
 इव । अनुमानालङ्कारः पुष्पितायावृत्तम्—लक्षणम् अयुजिनयुगरेफतो यकारो, युजितु
 नजौ जरगाश्च पुष्पिताया । ११

Change of voice.—विभावयामि । लब्धपदेन च्युतेन (भूयते) ।

विदूषकः । केन उद्देशेन किं फलमुद्दिश्य द्वितीया वृत्तीया ।

ज्ञानमती । आकारितः आहूतः आकृष्ट इत्यर्थः । एतत्परिज्ञाने ममापि
 कौतूहलं वर्तते इत्यर्थः ।

राजा । कियच्चिरेण कियता विलम्बेन अपवर्गे वृत्तीया प्रतिपत्तिं वार्ताम् ।
 खनगराय खनगरमुद्दिश्य इत्यर्थः ; प्रस्थानक्रियया नगरस्य अभिप्रेतत्वात् क्रिया-
 यङ्गत्वात् चतुर्थी । यथा देशकालभावाध्वगन्तव्याः कर्मसंज्ञा च कर्मणां इति अकर्म-
 शीऽपि तिष्ठते । कर्मसंज्ञं नगरपदं, ततः गत्यर्थकर्मणि द्वितीयाचतुर्थी
 चेष्टायामनञ्चि । इति चतुर्थी । Nouns denoting देश (country, city
 &c.) काल (time), भाव (abstract idea of action), and गन्तव्य
 चञ्चल (path to be traversed) become the accusative case of
 intransitive verbs. In the accusative case of verbs denoting

“going” there can be either the second or the fourth case-ending,—when actual locomotion is implied ; but when the accusative case is a noun denoting “path”, there should be only the second case-ending ; and when physical motion is not meant, the fourth case-ending should not be used e. g. मनसा काशीमेति । वाप्येय सङ्घ वर्तमानं इति सवाचं साम्, विद्योगच्छित्तया साक्षमित्यर्थः । अथ आहति लट्प्रयोगश्चिन्त्यः । नाच “वर्तमानसामीप्ये वर्तमान-वशा” इति सूत्रस्यावसरः । वर्तमानसामीप्यस्याभावात् ।

राजा । एकैकमिति —अत्र दिवसे दिवसे एकैकं नामाक्षरं गणय यावदन्तं गच्छसि ; तावत्, हे प्रिये, मद्वरोधगृहप्रवेशं नेता जनः तव समीपमुपैष्यतीति अभिहितम् ॥२॥

अथ बहुस्त्रीयके दिवसे दिवसे एकैकं नामः अक्षरं गणय, एकस्मिन् दिने एकं अक्षरं गणय, इति क्रमेण यावदन्तं अक्षराणां समाप्तिं गच्छसि गमिष्यसि, यावत् पुरानिपातधीर्लट् इति भविष्यति लट्—तावत्, त्रिचतुरैर्दिनैरिति भावः, हे प्रिये, मम अवरोधगृहे जनः पुरे प्रवेशः तं नेता प्रापयिता जनः तव समीपं उपैष्यति प्राप्स्यति इति सा मया प्रत्यभिहिता । न लोकाव्ययनिष्ठाखल्येदृशमिति निवेधान् गृहप्रवेशमित्यत्र वक्षी माप्नोति ।

Change of voice.—नामाक्षरं गण्यताम् यावदन्तः गम्यते...नेत्रा जनेन... समीपः उपैष्यते ।

दाहयः आत्मा चित्तं यस्य तेन दाहणात्मना निष्ठुरेण । “एकं बहुव्रीहिवत्” द्विरुक्त एकशब्दो बहुव्रीहिवत् स्यात्, तेन सुव्लोपपुम्बद्वावौ । When the numeral case एक is reduplicated, it becomes like a compound of the बहुव्रीहि kind That is to say the case-ending of the first is elided. दिवसे दिवसे इति वीक्षायां द्विरुक्तिः ।

N. B. Truly does Professor Max Muller say that “there are chronicles below her (language’s) surface, there are sermons in every word.” The word आत्मन् with its several meanings (“आत्मा देहे धृती जीवे स्वभावे परमात्मनि”) reveals the history of the moral changes which the Aryan race has undergone from the age of the Upanishadas to the age of Materialism. In the age of the Upanishadas, it meant the universal soul, *Brahman*.

and the individual soul, the *jiva*. Gradually it came to mean some of the several states of consciousness which the *jivatma* has ; and finally the imperishable pure essence has become to be identified with the material organism itself. Students of language may observe with interest the depth to which the process of Deterioration may descend.

রাজা। বয়স্ক শকুন্তলার সহিত সমাগম হইয়াছিল ইহা স্বপ্ন, মারা, অথবা আমার মতিভ্রমনিবন্ধন ভ্রান্তিমাত্র। অথবা স্বপ্নকালের নিমিত্ত সমাগমরূপ ফলপ্রদ পুণ্যের পরিপাক, সেই পুণ্য ফল প্রাপ্ত হইয়াছে ; শকুন্তলাসমাগমও চিরকালের নিমিত্ত অতীত হইয়াছে। তাঁহার সহিত পুনরায় সমাগম হইবে এইরূপ মনোরথ উদ্ভিত হইয়াই বর্ষাকালে অলৌঘে নিপীড়িত তটপ্রদেশের জায় বিলীন হইয়া যাইতেছে

বিদূষক। একরূপ বলিবেন না ; অঙ্গুরীয়ই এ বিষয়ে উদাহরণ ; অবশুস্তাবী পদার্থের সমাগম অচিন্তনীয় উপায়ে হইয়া থাকে।

রাজা। [অঙ্গুরীয় নিরীক্ষণ করিয়া] এট অঙ্গুরীয় দুর্লভ স্থান হইতে ভ্রষ্ট হইয়াছে, ইহার অবস্থা শোচনীয়। অঙ্গুরীয়, আমার জায় তোমারও পুণ্য অভাজ্য ইহা ফলের দ্বারা প্রমাণিত হইতেছে ; যেহেতু তুমি তাঁহার লোহিত নখর হেতু মনোরম অঙ্গুরীতে স্থান পাইয়া ভ্রষ্ট হইয়াছ।

সানুযতী। যদি অঙ্গুরীয় হস্তে পড়িত তাহা হইলে শোচনীয় হইত।

বিদূষক। এট নামাঙ্কিত অঙ্গুরীয় কি জন্ত তাঁহার হস্তে দিয়াছিলেন ?

সানুযতী। এই ব্যক্তি আমার কোতুহলের দ্বারা (একরূপ প্রশ্ন করিতে) প্রেরিত হইয়াছে।

রাজা। শোন, আমি স্বনগরে প্রত্যাগমনে উদ্ব্যস্ত হইলে প্রিয়া আমাকে উদ্বক্ষণে বলিলেন স্বামিন্ কত দিনে সংবাদ দিবেন।

বিদূষক। তার পর, তার পর।

রাজা। আমি এই অঙ্গুরীয় তাঁহার অঙ্গুরীতে পরাইয়া দিয়া তাঁহাকে বলিলাম— এই অঙ্গুরীর এক একটি অক্ষর এক এক দিন গণনা কর, যখন শেষ হইবে, তখনই আমার অন্তঃপুরে প্রবেশ করাইবার (বোধ্য) ব্যক্তি তোমার সমীপে উপস্থিত হইবে। কিন্তু মোহহেতু নিষ্ঠুরহৃদয় আমি তাহা করি নাই।

King.—Friend, it was, a dream or an illusion, or a (strange) mental delusion. Or it might be some good action bearing (or capable of yielding) that much fruit, now worn away. It has gone not to come back. These longings (of which you speak) have their fall (end) in the same way as a river-bank.

Vidushaka.—Don't say so. This very ring is an instance. What is destined to be comes about unexpectedly.

King.—[*Looking at the ring.*] This ring fallen as it is from a place not to be easily attained, must be pitied. By the consequence it is judged that your merit, O ring, is, like mine, very small. Since you (too) are fallen after having found a seat on her fingers charming by the ruddy nails.

Sanumati.—Had it fallen into the hands of another person, it would really have been (most) pitiable.

Vidushaka.—Well, with what purpose was this ring, with the name on it, made to reach her ladyship's hand ?

Sanumati.—This (fellow) too has been moved by my curiosity.

King.—Listen. To me, about to start for my own city, my love said with tears (in her eyes):—‘After how long will my husband send (me) words ?’

Vidushaka.—What next ?

King.—Then placing this ring on her finger I answered her:—‘Count one letter a day, of my name on it ; and when, my love you will come to the end, a person who will lead you to enter the apartments of my harem, shall come to you ’ But cruel-hearted as I am, I did not do it through loss of memory.

सानुमती । अवधिः सीमा ; विधिना दैवेन ; विसंवादितः वैयर्थ्यमापादितः, विफलतां नीतः । विसंपूर्ब्बात् पृथक्तात् वदधातोः कर्मणि क्तः ।

विदूषकः । धीवरेण कल्पितस्य धृत्वा कृतस्य । आसीत् बहुलीयकमिति शेषः ।

सानुमती । अतिगभीरः खलु अनुरागः सदैव स्मृतौ वर्त्तते न कदापि विस्मर्यते तस्य स्मृत्युपस्थापनाय स्मारकेण प्रयोजनमिति विप्रतिषिद्धमेतत् । शकुन्तलायाः इति नयनेः कर्मणि क्तदयोगलक्षणा षष्ठी ; राजर्षेरिति दिङ्धातोः कर्त्तरि क्तदयोगलक्षणा षष्ठी ।

राजा । उपालप्ये—निर्भर्त्सयिष्यामि ।

विदूषकः । सन्मत्तानां क्षीवाणां पत्याः पदवी प्रकार इत्यर्थः गृहीतः । अचेतनस्य बहुलीयक उपालम्भः निष्फलं इति नासी गणयति ।

राजा । वस्तुरकीनलाकुलिं तं करं विहाय कथं अशंसि निमग्नं असि अवशा, अचेतनं गुणं न लक्षयेत् नाम, मयेव कस्मात् प्रिया अवधीरिता । १३॥

বসুৱা: উন্নতানতা:, যথা বসুৱা: ৱম্বা: ‘বসুৱং সুন্দরী ৱম্বা ইতি বিশ্ব:’
কৌমল্য: স্বর্গসুভগা: অকুল্য: যচ্চিন্ তন্ সর্ব্বথা ত্যক্তময়োগ্যমিতি ভাব: কং
ইদং বিদ্যয় কথং অশ্বসি অশ্বাঙ্কশস্যর্গে অঙ্কে জলি নিমগ্নং অসি, অহী তে মূদতা
ইতি ভাব: । অথবা অচেতনং গুণানাং তারতম্যপরিচ্ছাদনে মন্থরং অঙ্কং বস্তু গুণং করস্য
সংশ্লষ্যর্গাদিকং ন লক্ষয়িতুং ন জানীয়াত্ অতী যুক্তমস্য অলি পতনম্ কিন্তু ময়া এব
চেতনাভিমানবতা ইতি ভাব: কক্ষাত্ উতো: প্রিয়া অধীরিতা প্রত্যাখ্যাতা ।
চেতনোপ্যহমচেতন ইতি ভাব: । বংশস্যবিলং ত্বং, অতী তু বংশস্যমুদীরিতং অরী
ইতি লক্ষণম্ ।

Change of voice.—নিমগ্নেন ভূয়তে । অচেতনে গুণ: ন লক্ষ্যতে, অহং
প্রিয়া অধীরিতবান্ ।

বিদূষক: । বশুচয়া ; বশুচা শুধা ইত্যর্থ: । শুলভাতো: সন্নতাৎ ভাবে: অ:
স চ স্থিয়া ইতি টাণ্ ।

রাজা । অনুগ্রহেন পশাচাপি তং হৃদয়ং যস্য তথোক্ত: অয়ং মল্লচক্ষীজন:
অনুকম্পাতাম্ ; দর্শনদানেন অনুগচ্ছতাম্ ।

[অপেক্ষা: অবনিকায়া: “অপটী কাণ্ডপটিকা প্রতিসীরা অবনিকা তিরস্করণী”
ইতি হলায়ুধ: । চেমিষ ভণ্ডোজনে] ।

বিদূষক: । ভাবস্য প্রকৃতিসিদ্ধস্য অবস্থানস্য অনুপ্রবেশ: বর্শিকয়া চিত্রে
ব্রকটীকরণং অবিদ্যম্ননমিতি যাবত্, মধুরেষ হৃদয়ে অবস্থানেন ‘বিগ্নিবেশনে ইতি
যাবত্ দর্শনীয়: সুন্দর: সংগত: । নিম্নেণু নাভিপ্রমুখিণু অনুপ্রবেশে, ভগ্নেণু নাভিকা-
প্রমুখিণু অঙ্কেণু হৃদি: স্থলতি ইব, নিম্নোন্নতদর্শনে চতুর্গোলকস্য যথা গতিস্থলনং
ভবতি, সমতলচিত্রেপি তথা ভবতি ইতি সুমহত্ চিত্রনৈপুণ্যম্ ।

সানুমতী । অম্মো এষা রাজর্ষে: নিপুণতা, জানি সখী মে অয়তীবর্ণতে ইতি ।
অম্মো ইতি বিদ্যয় অব্যয়ম্ ; জানি, মন্যে, অনুপসর্গত্বাৎ কর্ণমিপ্রায়ে বৈভাষিকাক্ষনে
পদম্ অনুপসর্গজ্ ভ্র: ইতি ।

সানুমতী । বিধাতা অতি শুল্কং অবধিকে বিকল করিগ্রাহেন ।

বিদূষক । কিরূপে ধৌবরথগুত রোহিত মন্ত্ৰেণ উদরমধ্যে আসিন ?

রাজা । শচীতীর্থ বন্দন। করিবার সময় তোমার সখীর হস্ত হইতে গজাশ্রোতে
পতিত হইয়াছিল ।

বিদূষক । হইতে পারে । *

সানুমতী । এই অস্ত্রই অধর্ষভীক নরপতির হস্তাগিনী শকুন্তলার সহিত
বিবাহে সন্মত হইয়াছিল । কিন্তু এরূপ অনুগ্রহ অতিজ্ঞানের অপেক্ষা করে ইহা
কিরূপে সম্ভব ?

রাজা। অঙ্গুলীমকে তিরস্কার করি।

বিদূষক। [আঙ্গগত] ইনি উন্নতদিগের পদবী অবলম্বন করিলেন।

রাজা। তুমি, সুন্দরকোমলাঙ্গুলিবিশিষ্ট সেই কর পরিত্যাগ করিয়া জলে কি নিমিত্ত নিমগ্ন হইলে? অথবা অচেতন পদার্থ গুণ গ্রহণ করিতে পারে না, আমি কেন প্রিয়াকে তিরস্কৃত করিলাম।

বিদূষক। [আঙ্গগত] ক্ষুধা কি আমাকে খাইয়া কেলিবে?

রাজা। নিজারণপরিভাঙা, প্রিয়ে পশ্চাত্তাপানলে এই ব্যক্তির হৃদয় দক্ষ হইয়া বাইতেছে, পুনরার দর্শন দিয়া ইহার প্রতি অনুকম্পা কর।

[যবনিকা উন্মোচন করিয়া চিত্রহস্তে প্রবেশপূর্বক]

চতুরিকা। এই চিত্রিতা স্বামিনী [চিত্রফলক প্রদর্শন করিল]।

বিদূষক। সাধু বয়স্ক, এই সুন্দর অবস্থানহেতু ইহার স্বাভাবিক অবস্থার অঙ্কন অতি মনোরম হইয়াছে। নিরোন্নতপ্রদেশে যেন আমার দৃষ্টিস্থলন হইতেছে।

সামুদ্রতী। ওমা রাজ্যবির এরূপ নৈপুণ্য, আমার বোধ হইতেছে যে সখী আমার অগ্রে রহিয়াছেন।

Sanumati.—A charming engagement has been defegated of its end by fate.

Vidushaka.—How came it to be in the interior of the belly of that red fish cut open by the fisherman?

King.—It fell into the stream of the Ganges from the hand of your friend, (while) bowing to the Sachitirtha.

Sanumati.—Hence it is that this saint of a king, afraid of sin, entertained doubts as to (his) marriage with poor Sakuntala. Or how is it that such an affection requires a souvenir.

King.—I will reprove this ring.

Vidushaka.—[*Aside*]. He has adopted the course of mad men.

King.—Why did you sink into water, having left that hand of beautiful and delicate fingers? Or, an inanimate object may not discern merit; but why did I reject my love?

Vidushaka.—[*Aside*]. What! Shall I be devoured by hunger?

King.—O thou, forsaken without cause! Let this person with his heart burning with remorse be pitied by showing (thysself) again.

[*Entering with a toss of the curtain, and having the picture-board in her hands*].

Chaturika.—Here [is the queen (drawn) in the picture. [*Shows the picture-board*].

Vidushaka.—Excellent ! my friend ! The depicting of the natural state has become charming by reason of that sweet and beautiful attitude. My eye stumbles, as it were, at the high and low relief.

Sanumati.—Oh ! Such is the skill of this saint of a king that I believe that my friend is before me.

राजा । चित्रे यत् यत् साधु न स्यात् तत् तत् अन्यथा क्रियते तथापि तस्याः लावण्यं रेखया किञ्चित् अन्वितम् ॥१९४॥

चित्रे आलिख्यकर्मणि यत् यत् साधु न स्यात् यत् यत् अङ्गादिकं अविकलं चित्रयितुं न शक्यते तत् तत् अन्यथा अन्यरूपं क्रियते, स्लेष्मया प्रकारान्तरेण चित्राते । तथापि इत्थं स्वप्रतिभया अंशविशेषाणां प्रकारान्तरेण घटनात् प्रतिष्ठितः असम्पूर्ण-त्वेऽपि तस्याः शकुन्तलायाः लावण्यं रेखया चित्रार्थं तूलिकाविहितया लिखया किञ्चित् अन्वितं अनुसृतं, अत्रचित्रे तज्जावण्यस्य कथाश्चत् सम्भवः कृतः इत्यर्थः । १३

Change of voice.—येन येन साधुना न भूयते तत् तत् अन्यथा करोति (चित्रकरः) । लावण्येन अन्वितेन (भूयते) ।

सानुमती । अनवल्लिपस्य अनहङ्कारस्य । अहङ्कारपरिहाराय, एवमुक्तं ; पञ्चात्तापेन अनुशयेन गुरुः महान् तस्य । चित्रमिदं सर्वथा शकुन्तलायाः आकृत्या संवदति तथापि किञ्चिदन्वितमिति यदुक्तं तदहङ्कारपरिहाराय, मया मोहादनाद्य-माचरितमिति पञ्चात्तापेन द्विगुणीकृतत्वादनुरागस्य शकुन्तलाकूपे सातिशयवद्-मानादित्यर्थः ।

सानुमती । सुहृधातीरच् कुलम् निपातनात् मोघा ।

विदूषकः । केशस्य बन्धः इति केशबन्धः केशरीबन्धनं शिथिलेन विसर्जेन केशबन्धेन उद्धानाम्नि सन्मुक्ताम्नि कुसुमानि येन तेन । केशान्तेन इति इत्यभूतलक्षणे द्वितीया एवं वदनेन वाङ्-म इत्यत्रापि । उद्दिष्टाः आविर्भूताः स्नेहविन्दवः घर्षाद-विन्दवः यत्र तेन । अपसृताभ्यां शिथिलमूलाभ्यां सरतेर्मन्यथेतात् (अत्र अकर्मक-त्वात्) कर्त्तरि क्तः । अवसेकेन जलसेकेन स्निग्धाः चिकुषाः तरुणाः अभिनवाः पङ्कवाः किसलयानि यस्य तस्य ।

राजा । निपुणः अभिज्ञः अनुमानकुशल इत्यर्थः । भावस्य सात्विकस्य चित्रं लक्ष्यं स्नेहामुपगच्छति । तदेव भावचित्रं दर्शयति स्मिन्नेति—रेखाग्रान्तेषु मलिनः स्निग्धाकुलिविविशः दृश्यते, कपोलपतितं इदं अयु च कर्त्तुमीच्छासात् दृश्यम् ॥१९५॥

रेखायाः प्राप्तेषु चित्रपटस्य प्राग्भागे इत्यर्थः मलिनः कृष्णवर्णः स्त्रिभानां सात्विकभावात् खेदाभुतानां अङ्गुलीनां विनिवेशः स्थापनं दृश्यते । चित्रणसमये अनुरागवशादङ्गुलीनां लिङ्गत्वात् चित्रपटं तासां स्थानेन मलिनः अङ्गः समुत्पन्नः । कपोली प्रतिक्लृप्तेः गच्छस्थले पतितं इदं अशु अनुशयाद्बुद्धौ मे नयनात् गलितं जलं वर्तिकायाः लेपविशेषस्य चित्रे प्रदत्तस्य उच्छ्वासात् स्फूर्ततया उच्छ्रूनतया इति यावत् दृश्यम् इदानीमपि द्रष्टुं शक्यम् “अदुपधाञ्चाचृतिक्लृपे” इति दृशिः कथं चाप्या जातिः ॥ १४ ॥

Change of voice.—अङ्गुलीनिवेशं मलिनं पश्यामि अशुषा च कपोल-पतितेन अनेन दृश्येन (भूयते) ।

अर्द्धलिखितं असम्पूर्णं विनोदस्थानम् चित्रविनीदस्य उपायभूतमिदं चित्रम् वर्तिका तूलिका (“पटलेपे पक्षिभेदे तूलिकायां च वर्तिका” इत्यजयः) ।

राजा । हे सखे, पूर्वं साक्षात् उपगतां प्रियां अपहाय चित्रार्पितां इमां बहुमन्यमानः अहं पथि निकामजलां स्त्रीतीवहां अतीत्य मृगतण्डिकायां प्रणयवान् जातः ॥ १५ ॥

हे वयस्य पूर्वं साक्षात् उपगतां मूर्त्तिमतीं मम समीपमुपगतां प्रियां अपहाय अविगण्य चित्रे अर्पिता न्यक्ता तां चित्रार्पितां चित्रलिखितां इमां प्रियायाः प्रतिक्लृप्तिं इत्यर्थः बहुमन्यमानः आद्रियमाणः अहं पथि निकामं अत्यर्थं जलं यस्याः तां निकामजलां प्रभूतीदकाम् पिपासादृष्टे समर्था इति भावः स्त्रीतसा वदति या ताम् (वद्रेत्) स्त्रीतीवहां नदीं अतीत्य प्रत्याख्याय गत्वा मृगतण्डिकायां मरुमरी चिकायाम् प्रणयवान् समासक्तः तदनुसरणपरः जातः संवृतः । यथा कश्चिदुदन्यन् विमलापं सरो विहाय मरौ मरौचिकामनुसरति तपोपशान्तये ; तथा अहमपि स्वयमुपस्थितां प्रियां अवमन्य तत्प्रतिक्लृप्तिमनङ्गतापनिवारणाय भजामि । इति विस्मानुविश्वलवीधनात् निदर्शनालङ्कारः । वसन्ततिलकाव्रणम् । मृगस्य तण्डिक (तण्डिकाहेतुत्वात्) इति मृगतण्डा स्तार्थे कन् कात् पूर्वस्वेकारः ॥ १५ ॥

Change of voice.—बहुमन्यमानेन मया...प्रणयवता जातिः (भूयते) ।

सानुमती । अभिरूपः अभिमतः । ‘आलिखितुं’ कामः अभिलाषः यस्य सः तम् काममनसोरिति मकारलोपः ।

राजा । सैकतलीनहंसमिथुना स्त्रीतीवहा मालिनी कार्या । तां अभितः निषण्णहरिणाः पावनाः गौरीमुरीः पादाः कार्याः, शाखालम्बितवल्कलस्य तरीः अधः लणसारस्वगस्य शङ्गे वामनयनं कच्छूयमानां मृगौ च निर्मोक्तुं इच्छामि ॥ १६ ॥

सैकते सिकतामये पुष्टिर्न, सिकताशर्कराभ्याश्चेत्यप्प्रत्ययः । लीनानि उप-विष्टानि हंसानां मिथुनानि युग्मानि यस्याः सा सैकतलीनहंसमिथुना हंसैरलङ्कित-

সঠক-সীতাবদ্বা নহী মাখিনী কার্য্য। অথ চিত্রফলকে লিখিতব্য, তা মাখিনীম্
 অমিত: “অমিত: পরিত: সময়ানিকষাছাপ্রতিযৌগিণি” ইতি দ্বিতীয়া ; মাখিন্যা:
 পাবনৈ: নিষস্ফুরিষৈ: পাদৈ: কাৰ্য্যৈ: পবিত্রা: গৌৰ্ভা:
 পার্শ্বত্যা: গুরী: পিতু: হিমালয়স্য পাদা: প্রসন্নপৰ্বত্যা: কাৰ্য্যৈ: চিত্রযিতব্য: ।
 পাদা: প্রসন্নপৰ্বত্যা: পাদা: রক্ষাঙ্কিতুৰ্য্যাশা ইতি চামর: । শ্রাখাসু লম্বিতানি
 বিশীর্ণার্থে বস্কলানি সুগীনাং পরিধিয়ানি যস্য তস্য তরী: চত্বস্ব অথ: তস্মৈ
 কৃষ্ণস্বগস্য কৃষ্ণসারস্য স্বগস্য শৃঙ্খৈ: বামং সৰ্ব্বং নয়নং যদ্বা বামং সুন্দরং নেত্রং
 কঙ্কযমানাং চর্চনীং স্ত্রীং অ নিশ্চাতুং আলিখিতুং ইচ্ছামি । স্বভাবোক্তিরলঙ্কার: ।
 “কঙ্কজ্ গাত্রচর্চণে” ইতি ধাতী: যক্ তত: কৰ্ম্মরি শ্রানচ্ । ॥ ১৬ ॥

Change of voice.—হুমিচুণয়া...সীতাবদ্বা মাখিন্যা কার্য্যয়া ভূয়তে ।
 ...পাবনৈ: নিষস্ফুরিষৈ: পাদৈ: কাৰ্য্যৈ: ভূয়তে । নিশ্চাতুং ইচ্ছতে ।

বিদূষক: । [আত্মগতম্] লম্বানি কূর্ছানি মুখলোমাণি কূর্ছমস্ত্রীম্ববীমেধ্য
 কঠিনশ্লশ্মশ্চকৈতব ইতি মেদিনী । যিষাং তেষাং লম্বকূর্ছানামিতিসীপদাসীক্তি: ।
 সমূহৈ: ।

রাজা । অধিপ্রেতমভিমতং প্রসাধনং ভূষণম্ ।

বিদূষক: । কিমিষ । কিং ভূষণম্ ।

সানুমতী । সৌকুমারস্য শকুনলাগ্নরীরমার্দ্দবস্য । সুকুমারশব্দাদব্ধ ।

রাজা । চিত্রে যে যে অংশ সমাক্রমে অঙ্কিত হইতে পারা যায় না সেই সেই অংশ
 অশ্রুতরূপে নিশ্চয় করা যায় । তথাপি (এই নিমিত্ত অশ্রুতরূপ হইলেও) তাহার লাবণ্য
 এই চিত্রে তুলিকার দ্বারা কথঞ্চিৎ উন্নীলিত করিয়াছি ।

সানুমতী । এই বাক্য নরপতির নিরহঙ্কারতা ও পশ্চাত্তাপহেতু বর্জিত অনুরাগের
 যোগ্য ।

বিদূষক । বয়স্তু এই চিত্রফলকে তিনজনকে দেখিতেছি ; সকলেই সুন্দরী, ইহাদের
 মধ্যে কে শকুন্তলা ?

সানুমতী । ঐদৃশ রূপবিষয়ে এ অভিনয় ; ইহার দৃষ্ট নিফল ।

রাজা । তুমি কোনটিকে মনে কর ?

বিদূষক । যাহার কবরীবন্ধন উন্মুক্ত হওয়াতে কশাগ্র হইতে পুষ্প অলিত হইয়া
 পড়িয়াছে, আমনে স্বৈদবিন্দু সমুদ্রাত হইয়াছে এবং বাহুব্বর শিথিল হইয়া পড়িয়াছে
 এবং জলসেকহেতু ত্রিধূলব আশ্রবৃক্ষের পার্শ্বে ঐষৎ পরিশ্রান্তের দ্বার যিনি আলিখিত
 হইয়াছেন, ইনি শকুন্তলা অপর দুই জন সখী ।

রাজা । তুমি নিপুণ, এই চিত্রে আমার সাত্ত্বিকভাবের চিত্র আছে । চিত্রফলকের
 প্রান্তে বর্ণাক্ত অঙ্গুলীর সন্নিবেশহেতু মলিন অঙ্ক দৃষ্ট হইতেছে (এবং চিত্রিত মূর্তির)
 গণ্ডলে পতিত এই অঙ্গবিন্দু পটলেপের স্বীকৃতি নিমিত্ত দৃষ্টিযোগ্য হইয়া রহিয়াছে ।

চতুরিকে, চিত্তবিনোদনের উপায়রূপ এই চিত্রখানি অসম্পূর্ণ রহিয়াছে। তুমি যাও তুলিকা প্রভৃতি আনয়ন কর।

চতুরিকা। আর্ধ্য মাঠবা, আমি বতরুণ না আসি সে পর্য্যন্ত আপনি এই চিত্রফলকখানি ধরুন।

রাজা। আমিই ধরিতেছি। [চিত্রফলক ধরিলেন] [দাসী নিজ্রাস্ত]।

রাজা। সখে, প্রিয়া স্বয়ং নাক্ষাৎ উপস্থিত হইলে তাঁহাকে অবজ্ঞা করিয়া (এক্ষণে) তাঁহার চিত্রার্চিত প্রতিমূর্তির প্রতি আদরবান হওয়াতে আমার (কাঁধ) পক্ষে প্রভূতজনদ্বারার নদী পরিত্যাগ করিয়া মৃগতৃক্ষিকায় আসক্ত হওয়ার স্থায় হইয়াছে।

বিদুষক। [আত্মগত] ইনি নদী অতিক্রম করিয়া মৃগতৃক্ষিকায় অনুরক্ত হইলেন। [প্রকাশ্যে] বয়স্য ইহাতে আর কি লিখিবেন ?

সানুমতী। যে যে প্রদেশ সখীর অভিমত তাহাই লিখিতে ইচ্ছুক হইয়াছেন।

রাজা। শোন, বাহার পুলিনপ্রদেশে হংসমিথুন উপবিষ্ট রহিয়াছে, ঈদৃশ মালিনী নদী, এবং মালিনীর পার্শ্বে বাহার উপরি হরিণ উপবিষ্ট আছে একুপ পবিত্র হিমালয়ের পত্যন্তপর্ব্বত এই চিত্রফলকে লিখিতে হইবে, এবং বিশেষণার্থ বকল বাহার শাখা হইতে ঝুলিতেছে এবম্বিধ তরুতলে কৃষ্ণসার মুগের শৃঙ্গ বামনয়ন কণ্ডুয়ন করিতেছে। একুপ মৃগী লিখিতে ইচ্ছা করিতেছি।

বিদুষক। [আত্মগত] বেকুপ দেখিতেছি ইনি দীর্ঘশ্বস তাপসসমূহের দ্বারা এই চিত্রফলকখানি পরিপূর্ণ করিবেন।

রাজা। বয়স্য শকুন্তলার অভিশ্রুত ভূষণ এখানে (লিখিতে) বিস্মৃত হইয়াছি।

বিদুষক। কিরূপ ?

সানুমতী। বনবাসের এবং সৌকুমার্যের বাহা উপযুক্ত হইতে পারে।

King.—That which can not be portrayed well in a picture is done otherwise (by painters). Yet her loveliness has been somewhat sketched by the drawing.

Sanumati.—This is worthy of affection heightened through remorse, and of modesty.

Vidushaka.—Friend, here are seen three ladies; and all of them are beautiful; which of these is Sakuntala?

Sanumati.—Of no use indeed is the eye of this fellow, incapable as he is of distinguishing such beauty.

King.—Whom do you think (her) to be?

Vidushaka.—I believe that she—who with the end of her hair dropping flowers by reason of the fillet being slackened, with a face on which drops of sweat have collected, and with the arms-

greatly drooping, has been drawn as if a little tired, by the side of the mango-tree, with its new-grown leaves fresh with watering,—she is Sakuntala. The other two (are her) companions.

King.—You are discerning. In it there is a proof of my passion (for her). On the edge of the sketch is seen the black (impression) of the perspired fingers ; and this drop of tear fallen on her cheek is observable by reason of the swelling of the paint.

Chaturika, this picture, the means of diverting my heart, is half-painted (incomplete). Go and bring the brush.

Chaturika.—Noble Mathavya, hold this picture-board till I come (back).

King.—I will hold it myself [*does as said*].

[*Exit the maid-servant*].

King.—Having first rejected my beloved one, come to me in person, and (now) paying attention to her drawn in the picture, I have become, O friend, a lover of the mirage, after having left a stream of vast water.

Vidushaka.—[*Aside*]. His Majesty has resorted to the mirage, having passed a river.[*Aloud*] Well, what else is to be drawn here ?

Sanumati.—He is longing to draw those places which were delighted in by my friend.

King.—Listen. The stream Malini with pairs of swans sitting on its sandy banks is to be portrayed ; and by it, (the Malini), the holy spurs of the Himalaya with the antelopes sitting on them. And I wish to draw a doe rubbing her left (or beautiful) eye against the horn of a black deer, beneath a tree from the branches of which barks, (the vests of the hermits) are hanging down.

Vidushaka.—[*Aide*]. The picture-board, I see, will be filled up by him with multitudes of long-bearded anchorites.

King.—And, moreover, we have forgot the decoration of Sakuntala, intended (by us).

Vidushaka.—What (decoration) ?

Sanumati.—That which may be suitable to a forest-life and delicateness.

राजा । हे सखे, कर्णार्पितवन्धनं, आगच्छबिलम्बिकेश्वरम् शिरीषं न कृतम् न वा शरच्चन्द्रमरीचिकोमलं मृणालसूत्रं समानरि रचितम् ॥१९८॥

कर्मयोः श्रवणयोः, अपरितं न्यस्तं चत्वनं वृत्तं यस्य तत् कर्मापरितवन्धनं, अवतं-
सार्थं कर्मयोरवस्थापितमित्यर्थः, मण्डाभ्यां वा इति आगच्छं (मर्त्यादायमव्ययीभावः)
कपोलपर्यन्तं विलम्बिनः इति आगच्छविलम्बिनः (सहस्रपेति समासः) कपोलधीरपि
अलङ्कार इति भावः ; केशराः किञ्चल्काः यस्य तत् तादृशं शिरीषं शिरीषपुष्पं
न कृतं नालिखितं शिरीषपुष्पेणास्थाः कर्मभूषणं न कृतमित्यर्थः । न वा शरच्चन्द्रस्य
कौमुदीधवलमित्यर्थः सृणालसूत्रं द्वारः इत्यर्थः स्नयोः अनरी मध्ये वक्षसि न
रचितं न दत्तम् । वात समुच्चये । वंशस्थविलं वृत्तम् तच्चणम् जतौ तु वंशस्थ-
सुदीरितं जरौ ॥ १८ ॥

Change of voice.—शिरीषं न कृतवान् न वा...रचितवान् ।

विदूषकः । रक्तां लोहितं कवल्यं उत्पलं तस्य पल्लववत् श्रीभते...तेन । अय
इत्तेन अङ्गुलिभिः, अवयवावयविनीः अभेदविवक्षया अङ्गुलिषु इत्तत्कारीपः ।
अकितचकिता अकितप्रकारा सम्मत्ता इत्यर्थः (प्रकारे गुणवचनस्य इति द्विर्भावः
कर्मधारयवदुत्तरेषु इति पूर्वपदस्य विभक्त्यर्थात्) कुसुमरसस्य मकरन्दस्य पाटञ्चरः
चौरः । अभिलङ्घते अभिभवति अभिलक्ष्य धावति इत्यर्थः ।

राजा । कुसुमश्रीभिता लता इति कुसुमलता शाकपार्थिवादिबत् समासः तस्याः
प्रियः अतिथिः ; तत् सम्बोधने । कुसुमनिषणा, अनुरक्ता एषा सती मधुकरी तृषि-
तापि भवन्तं प्रतिपालयति, त्वया विना मधु न खलु पिवति ॥ १८ ॥

कुसुमे पुष्पे निषणा उपविष्टा पुष्परसगङ्गार्थं इति आशयः । अनुरक्ता त्वदासक्त-
चित्ता एषा सती पतिव्रता मधुकरी भ्रमरी तृषिता तृष्णातुरा अपि भवन्तं त्वां
प्रतिपालयति अपेक्षते ; त्वया विना एकाकिनो इत्यर्थः मधु न पिवति । भवता
सह मधु पास्यति इत्याशया तृष्णां निरूप्य भवदागमनं प्रतीक्षते ; न ते युक्तं ईदृशीं
प्रियामवमत्स्यान्वत् परिपतनमिति भावः । आर्याजातिः ॥ १८ ॥

Change of voice — एतया कुसुमनिषण्यया तृषितयापि सत्या अनुरक्तया
मधुकार्या भवान् प्रतिपाल्यते मधु न पीयते ।

सानुमती । “अभिजातः स्थितो न्यायः” इति विश्वः । अभिजातं न्यायं
योग्यमित्यर्थः यथा तथा वारितः इति सीङ्गुष्ठवचनम् ।

विदूषकः । प्रतिविद्धापि वामा एषा जातिः । निवारिता सत्यपि प्रतिकूलता-
मापद्यते इयं भ्रमरजातिः । वामो बल्लूप्रतीपयोरित्यमरः ।

राजा । शासने आदेशे । हे भ्रमर, अक्षिप्तबालतदपल्लवलीभनीयं रतीत्सवेष्ट
मया सदयमेव पीतं प्रियायाः किन्नाधरं चेत् कृशसि, त्वां कमलोदरवन्धनस्यम् कार-
यामि ॥ १९ ॥ अक्षिप्तः अपरिच्छातः बालः अभिनवः यः तदपल्लवः यथा बालतरी चन्द्र-

इच्छस्य पद्मस्य प्रवालं स इव लोभनीयः समीपत्वात् चित्ताकर्षकः तं, रतीत्सवेष्टु सद्यमेव न तु दृढं अस्मिकीमकल्पादिति भावः यौतं न तु दृष्टम् प्रियायाः विस्मृत्यः अधर इति विव्याधरः (मध्यपदलोपिसमासः तथाच वामनः “विव्याधरः इति वृत्तौ मध्यपदलोपित्याम्”) तं चेत् यदि स्पृशसि दशसि, तर्हि त्वां कमलस्य पद्मस्य उदरं अश्वत्तरं एव वन्दनं वध्यते अस्मिन् इति वन्दनं कारागृहं तत्र तिष्ठति यः तं कमली-दरवन्धनस्यम् कारयामि । “प्रतिमायकव्यवहारसमारोपात् समासीक्ति” इति राघवभट्टः । वसन्ततिलकं वृत्तम् ॥ २० ॥

Change of voice.— लोभनीयः पीतः विव्याधरः चेत् स्पृश्यते ; त्वं कमली-दरवन्धनस्यः कार्यसे ।

विदूषकः । तीक्ष्णदण्डस्य इति विवक्षया वधू, तीक्ष्णदण्डात् इति सम्यक् । ईदृशः वर्णः उन्मत्तस्य च अक्षरं वाक्यमित्यर्थः यस्य सः ईदृशवर्णः उन्मत्तः इव ।

सानुमती । अवगतार्था विदितार्था । यथालिखितं अनुभवति यः सः यथा-लिखितानुभावी । शकुन्तलाधरमभि भूम्बरस्य पतनं मया वास्तवत्वेन ज्ञातम् । तदपि चित्तमिति ज्ञानं विदूषकवाक्यव्यवस्थादिव संवत्सम । यदि ममापि ईदृक् भूमः सम्भवति, का कथा खलु तन्मयहृदयेन चित्रं परमार्थं भावयतः राघवः ।

राजा । पीरीभाग्य दीपैकहकत्वम् अनिष्टाचरचमित्यर्थः । तन्मयेन हृदयेन साक्षादिव दर्शनसुखं अनुभवतः । मे क्षुतिकारिणा त्वया कान्ता पुनरपि चित्रोक्ता ॥ २१ ॥

तन्मयेन शकुन्तलामयेन हृदयेन साक्षात् इव दर्शनसुखं मूर्त्तिमत्त्वाः प्रियायाः दर्शनेन यत् सुखं, सङ्कल्पाभ्यासपाटवात् चित्रदर्शनेनापि तत् सुखं अनुभवतः मे क्षुतिं चित्रत्वज्ञानं करोति यत्नेन त्वया कान्ता पुनरपि अचित्रं चित्रं कृता इति चित्रोक्ता ; तन्मयत्ववशात् चित्रं अचित्रं भूतं भीषिचमेतत् इति वाक्येन तदचित्र-ज्ञाननिरासात् पुनरपि चित्रत्वबोधः समुत्पन्नः । इयमार्था ॥ २१ ॥

Change of voice.— कान्तया चित्रोक्तया भूयते ।

सानुमती । प्रभवे च अपरस्य विरुद्धि य स पूर्वापरविरोधी प्राक् स्निग्धज्ञानं तत्तत्-चित्रत्वं अचित्रत्वेन ज्ञानं पुनरपि च चित्रज्ञानं इति पूर्वापरविरोधिः ।

राजा । प्रजागरात् तस्याः स्वप्ने समागमः खिलोभूतः, वास्तव्य एतां चित्रगता-मपि द्रष्टुं न ददाति ॥ २२ ॥ प्रजागरात् निद्राभावात् तस्याः शकुन्तलायाः स्वप्ने समागमः मिलनम् स्वप्नसमागमरूपी विनीदनीपायः खिलोभूतः व्याकृतः ; यच्च प्रतिकृति-दर्शनेन दुःखितं हृदयं विनीदयामि तदपि न घटते इत्याह व्याप्यः इति व्याप्यः-दर्शनसमये मुहुर्बपचीममानं नयनजलं चित्रगतामपि, प्रत्यक्षदर्शनं खलु दुरापास्त-मिति अपिकारिण योत्यते, एतां द्रष्टुं न ददाति ॥ २२ ॥ अनुकूपी भावः मेघदूते—

ত্বানালিখ্য প্রথমকৃপিতা ধাতুরাগৈঃ শিলাযাং
 আত্মানং তে অরথ্যপতনং যাবদ্বিচ্ছামি কৰ্ণম্ ।
 অঙ্গীকৃতবন্দুহৃদ্যপচিতৈর্দৃষ্টিরালুপ্যনৈ মৈ
 ক্ষুরস্বাধিগ্নপিত ন সম্বতে সঙ্কমং নী কৃতাত্মঃ ॥

Change of voice.—সমাগমেণ খিলীভূতেন (ভূযতে) । বাধ্যয় ন দীযতে
 ব্রহ্মম্ ।

সালুমতী । সর্ব্বথা প্রমদ্য ত্বয়া প্রত্যাশিতদুঃখং মনুস্মলায়াঃ । প্রমদ্যৎ আশিতং
 দুরীকৃতমিচ্ছ্যতঃ ।

রাজা । সখে, যাহার কেশর গণ্ডস্থল পর্য্যন্ত লম্বমান হইয়াছে এবং বৃন্ত কর্ণে অর্পিত
 হইয়াছে একপা শিরীষপুষ্প তাঁহার কর্ণভূষণার্থে অঙ্কিত করি নাই, এবং স্তনদ্বয়ের মধ্যে
 শরচ্ছের কিরণের স্তায় সুকুমার ধবল মুগালসুত্রহার অর্পিত হয় নাই ।

বিদূষক । বরষা ইনি রক্তোৎপলদলের স্তায় সুন্দর অঙ্গুণী ধারা মুখ আবৃত করিয়া
 চকিতের স্তায় রহিয়াছেন কেন ?

[সমস্তে অবলোকন করিয়া] আঃ এই দানীপুত্র মকরমলচৌর মধুকর ইহার বদনের
 দিকে আসিতেছে ।

রাজা । এই দ্রুষ্টকে বারণ কর ।

বিদূষক । আপনিই দ্রুষ্টদিগের শাসনকর্ত্তা ; ইহাকে নিবারণ করিতে সমর্থ
 হইবেন ।

রাজা । একথা উপযুক্ত বটে, হে কুসুমিত লতার শ্রিয় অতিথি, এখানে পরিপতনের
 ক্লেশ কেন অনুভব করিতেছ ?

ঐ পুষ্পোপরি উপবিষ্ট তোমার প্রতি অনুরক্ত সতী ভ্রমরী তৃষ্ণাতুর হইয়াও তোমার
 অস্ত্র প্রতীক্ষা করিতেছে, তোমার অনুপস্থিতিতে মধুপান করিতেছে না ।

সালুমতী । মহাশয় ইহাকে উপযুক্তরূপে নিবারণ করিয়াছেন ?

বিদূষক । এই জাতি নিষিদ্ধ হটলেও অতিকূল হয় ।

রাজা । হে ভ্রমর তুমি আমার আদেশ পালন করিলে না তবে শোন ; শ্রিয়ার
 এই অগ্নান তরুণ তরুণলবের স্তায় মনোহর অধর যাহা আমি রতোৎসবে ধীরে ধীরে
 সদয়ভাবে পান করিয়াছি তাহা যদি তুমি স্পর্শ কর তাহা হইলে তোমাকে কমলের
 অভ্যস্তরূপ কারাগৃহে অবরুদ্ধ করাইব ।

বিদূষক । একপা তীক্ষ্ণদণ্ড হইতে কেননা ভীত হইবে ? [হাসিয়া আশ্বগত]
 ইনি উন্নত । ইহার সঙ্গে আমিও এইরূপ হইয়াছি । [একাঞ্চে] বরষা ইহা চিহ্ন ।

রাজা । কি, চিহ্ন !

সালুমতী । আমিও এক্ষণে বুকিতে পারিলাম ; যেমন লিপিগাছেন সেইরূপ অনুভব
 কবিত্তেছেন যিনি সেই এই রাজা ত মনে করিতেই পারেন ।

রাজা । বরষা, একপা অহিতাচরণ কেন করিলে ? তদ্ব্যয়স্বপ্নে সাক্ষাৎ শ্রিয়ার

দর্শনে যে স্থখ তাহাই অনুভব করিতেছিলাম ; কিন্তু তুমি স্মৃতি উৎপাদন করিয়া
প্রিয়াকে পুনরায় চিত্র করিলে ? [বাম্প ত্যাগ করিতে লাগিলেন]

সানুমতী । পূর্বাপরবিরোধী এই বিরহমার্গ অপূর্ণ ।

রাজা । বয়স্য এইরূপে নিরন্তর দুঃখ কিরূপে অনুভব করি ?

নিজার অভাবহেতু যথেষ্ট তাহার সমাগমের বাধা হইয়াছে । এবং বাম্প ইহার
চিত্রও দেখিতে দিতেছে না ।

সানুমতী । আপনি শকুন্তলার প্রত্যাখ্যাননিবন্ধন দুঃখ সকলপ্রকারে দূর
করিলেন ।

King.—Friend, a *Sirisha* flower with its stalk on the ear, and the filaments pending towards the cheek has not been drawn ; nor has the lotus-fibre, soft (and white) as the autumnal moon-beam, been placed (drawn) between the bosoms.

Vidushaka.—Friend, why does her ladyship, covering her face with her fingers beautiful as the petals of a red lily, stand, as if afraid (of something) ? [*Looking carefully*]. Ah ! This son of a harlot, the bee, the thief of the honey of flowers, is flying at the face of her ladyship.

King.—"Drive off the impudent insect."

Vidushaka.—Chastiser as you are of the ill-behaved, you will be able to drive it off.

King.—Quite true. O you, favourite guest of flowering creepers, why do you take the trouble of hovering about here ? Here is the female bee, devotedly attached to you, waiting for you, sitting on a flower, and, though thirsty, does not sip the honey without you.

Sanumati.—Noble sir, you have driven it off in a very polite way.

Vidushaka.—This species (of creatures) though expelled, is obstinate and perverse.

King.—O you do not thus abide by my order ? Then listen to (me) now. If you touch my beloved one's lip, red as the *Bimba fruit* sweet and charming as a fresh-grown unimpaired sprout of a tree and sucked by me gently and tenderly on occasions of joyous dalliance, I shall have you placed, in 'confinement' in the inside of a lotus.

Vidushaka.—Why will not it be afraid of such a severe punish-

ment ? [*Laughing aside*]. He is mad. I too, in his company, am speaking in the same manner [*Aloud*]. It is a picture, friend,

King.—What ! A picture !

Sanumati.—I too am now aware of the real thing. How much less should (the king be knowing the truth), who feels actually, as he has drawn.

King.—What an evil, my friend, you have done there ? With a heart, entranced, (absorbed in her), while I was feeling the pleasure of the sight of her as if present in person, you, raking up my memory, have again turned my beloved one into a picture. [*Sheds tears*].

Sanumati.—Strange is this course of separation, inconsistent as it is with the antecedent and consequent circumstances.

King.—Friend, how shall I bear (literally feel) this incessant grief ? A meeting with her in dreams has been obstructed by reason of wakefulness And tears on the other hand do not allow (me) to see her even in a picture.

Sanumati.—You have by all means atoned for Sakuntala's grief on account of (her repudiation).

चतुरिका । करण्डकं वंशादिनिर्मितपेटकं गृहीत्वा आदाय ।

चतुरिका । उपनिषानि, समीपं प्रापयिष्यामि । बलात्कारेण बलप्रयोगेण सह इति सवलत्कारं । सः बर्हिःकाकरण्डः ।

चतुरिका । निर्व्याहितः अपवाहितः । तावदहं पलायितास्मि । यस्मान् वदः कर्मणि क्तः ।

राजा । बहुमानेन मत्प्रदर्शितेन प्रधानपत्नीगौरवेण गच्छिता ।

विदूषकः । अन्तःपुरकालकूटात् अन्तःपुरशब्देन पत्नी खल्यते^१; तस्य कालकूटात् ; क्रोधमूर्च्छितायाः नागाङ्गनायाः इव पत्न्याः कालकूटात् विधान् यदि मुक्तिः भवेत् तदा मेघप्रतिच्छन्दे अतितुङ्गत्वात् अशङ्क्यत्वात् मेघप्रतिच्छन्दस्थे प्रासादे सौधे मां शब्दायस्व आह्वय अव धात्वर्थेन कर्मणः अनुपसंयङ्गात् शब्दायधातोर्न अकर्म्यकत्वम् ।

सानुमती । अन्यस्यां शकुन्तलयां संक्रान्तं इति अन्यसंक्रान्तं वृत्तिभावे सर्व्वनाशः पुण्यद्वावः इति पुण्यद्वावः तथोक्तं हृदयं यस्य सः अन्यानुरक्तहृदयः, प्रथमं पूर्वं सम्भावनं गौरवं अपेक्षितं अनुवृध्यते । शिथिलं अस्पीभूतं सौहृदं प्रेन यस्य सः ।

রাজা। অন্যরা পথিমধ্যে ; দ্বীপে অভিযুক্তা পক্ষী বসুমতী।

রাজা। কার্য্যস্ব চপরোধ: তে, কলহেন প্রজানা কার্য্যস্ব ব্যাঘাতম্।

প্রতীহারী। অমা রাজা সঙ্ঘ বর্ষতে প্রগতিকার্য্য অবলীকয়তি ইতি অমাত্য:
অমা ইত্যব্যযাত্ ত্বপ্ অর্থ্যাণা জাতং সমূহ: (“জাতংজাত্যধগম্যসু” ইতি বিশ্বে)
তস্য গণনায়া: বহুলতয়া।

রাজা। [অনুবাচ্য পঠিত্বা] সমুদ্রে ব্যবহরতি, দেশান দেশানরং দ্রব্যজাতং
নয়তি ইতি সমুদ্রব্যবহারী, বারিপথীপজীবী, সার্থে বহতি ইতি (বহেরণ্) সার্থবাহ:
বণিক্ ; নৌবসনে নৌভঞ্জে বিপন্ন: স্কৃত:। বিচার্য্যতাং অনুসম্বীযতাম্। আপন্নসস্তা
আপন্নং সচ যথা সা গর্ভিণী। যদা আপন্নং সস্ত্বে ইতি আপন্নসস্তা প্রাপ্তবধে
দ্বিতীয়য়া ইতি তত্পুৰুষ:। দ্বিগুপ্রাপ্তাপন্নালংপূৰ্ণংগতিসমাসিধু পরলিঙ্গতাপ্রতিষেধী-
বক্তব্য: ইতি বিশেষ্যলিঙ্গতা।

প্রতীহারী। সাক্ষিতস্য অধীষ্টায়া:। নির্বৃত্তং পুঁসবনং সংস্কার: যস্তা: সা।
পুমান্ স্যতে অনেন ইতি পুঁসবনম্।

রাজা। গর্ভ: গর্ভস্থ: জিহ্ব:। পিতুরাগতং ইতি (যন্) পিত্রা পৈতৃকম
রিক্তম্ ধনম্। রিক্ত্যে পুত্রাঘর্থে পিত্রাদিभि: ত্যজ্যতে যন্ তন্ রিক্তং (রিক্-
ধাতো: থক্)।

চতুর্বিধ। (প্রবেশ করিয়া) স্বামীর জয় হউক। আমি চিত্রভাণ্ড লইয়া এই
দিকে আনিতেছিলাম।

রাজা। তারপর কি ?

চতুর্বিধ। আমিই অর্থাপুত্রের নিকট লইয়া যাইব এই বলিয়া দেবী বহুমতী
তবলিকার সহিত বলপূর্বক সেই চিত্রভাণ্ড পাপমধ্যে আমার হস্ত হইতে লইয়াছেন।

বিদূষক। ভাগ্যক্রমে তোমাকে ছাড়িয়া দিয়াছেন।

চতুর্বিধ। তরলিকা যখন বৃক্ষশাখায় লগ্ন দেবীর উত্তরীর উন্মুক্ত করিতেছিল সেই
গবকাশে আমি পলাইয়া আনিয়াছি।

রাজা। বয়স্য বহমানগর্ভিত দেবী আপতপ্রায়, তুমি এই চিত্রখানি রক্ষা কর।

বিদূষক। বলুন যে নিজকে রক্ষা কর। [চিত্রফলক গ্রহণপূর্বক উত্থান করিয়া]
যদি আপনি অন্তঃপুরকালকূট হইতে যুক্তি পান তাহা হইলে আমাকে মেঘপতিচ্ছন্দ
নামক প্রানাদে আহ্বান করিবেন। [দ্রুতপদে নিষ্ক্রান্ত]।

সানুসমতী। ইনি অজ্ঞানস্তব্ধদয় হইলেও প্রথমপ্রণয়ের গৌরব রক্ষা করেন।
এক্ষণে ইহার সৌহার্দ্য শিথিল হইয়াছে।

প্রতীহারী। [পত্রহস্তে প্রবেশ করিয়া] প্রভুর জয় হউক।

রাজা। বেত্রবন্তি, পথমধ্যে দেবীকে দেখ নাই ?

প্রতীহারী। আজ্ঞা হাঁ, আমাকে পত্রহস্ত দেখিয়া কিরিয়া গেলেন।

রাজা। কার্য্যজ্ঞা দেবী কার্য্যের বিষয় পরিহার করিলেন।

প্রতিহারী। দেব, অমাত্য নিষেদন করিয়াছেন যে অন্য অর্থসমূহ গণনা করিতে বহল সময় অতিবাহিত হওয়াতে একটিমাত্র পৌরকার্য দেখিতে পারিয়াছেন, তাহা পত্র লিখিয়া প্রদত্ত হইল আপনি অবলোকন করুন।

রাজা। পত্র দেখাও।

প্রতিহারী। [প্রদান করিল]

রাজা। [পাঠ করিয়া] কি? সমুদ্র ব্যবহারী ধনমিত্র নামে বণিক নৌভঙ্গে প্রাপ্যভাগ করিয়াছে। ততশাগ্য অপত্যহীন। অমাত্য লিখিয়াছেন তাহার সঞ্চিত স্বর্ণরাশি রাজ্যে প্রাপ্ত হইবেন। পুত্রাদি না থাকে সাতিশর ক্রোশের বিষয়! বেত্রবতি, সেই বণিক ধনবান ছিল, তাহার বহুপত্নী থাকিবার সম্ভাবনা, অহুসঙ্কান কর যদি তাহার পত্নীর মধ্যে কেহ গর্ভিণী থাকে।

প্রতিহারী। আমরা শুনিয়াছি যে সম্প্রতি উহার গতী অযোধ্যার শ্রেষ্ঠিকস্তার পুংসবন সংস্কার সম্পন্ন হইয়াছে।

রাজা। গর্ভস্থ শিশু পৈতৃক ধনের উত্তরাধিকারী। অমাত্যকে এই কথা বল।

প্রতিহারী। যে আজ্ঞা করেন [অন্তানে উদ্যত হইল]।

Chaturika [*Entering*.]—May our lord, the king, be victorious !
I was coming this way, having taken the box of pencil and colour.

King.—What then ?

Chaturika.—On the way the box was taken by force from my hand by the queen Vasumati with Taralika as her companion, saying that she herself would bring it to her husband.

Vidushaka.—Luckily you have been let off.

Chaturika.—While Taralika was disentangling the mantle of the queen, caught in the branch of a tree, I carried myself off.

King.—The queen, proud because of my attentions, is coming.
Keep this portrait, (with you) my friend.

Vidushaka.—Say (rather), (keep) yourself (safe). [*Taking the picture-board and rising*.] If you escape from the poison of the harem, call me at the palace called *Meghapratichhanda*. [*Exit with fast steps*.]

Sanumati.—Though he has his heart attached to another, yet he keeps up his former respect (for this queen). Now his affection is slackened.

Warder.—[*Entering with a letter in her hand*.] May our liege be victorious?

King.—Vetravati, was not the queen seen by you on the way ?

Warder.—Yes. But seeing me with letter in my hand, she turned back,

King.—She has the sense of what ought to be, and therefore avoids interruptions to my state-affairs.

Warder.—My lige, the minister informs your Majesty that owing to long calculations of the revenue, one case only of the citizens has been attended to ; which, put on paper, your Majesty will be pleased to see.

King.—Show the letter here. [*Warder delivers it.*]

King.—[*Reading*]. What ! A merchant named Dhanamitra, trading on the seas died in ship-wreck ! the poor man was childless. The minister writes that the wealth (laid up by him) will go to the king. The state of being childless is a misery indeed ! Vetravati, being a man of immense riches he must have had several wives ; see, if any one of his wives be big with child.

Warder.—It is heard that his wife, the daughter of a merchant of *Saketa* has had but recently the ceremony for giving birth to a male child done (for her).

King.—The child in the womb has rights to paternal wealth ; go and tell this to the minister.

Warder.—As your majesty commands. [*Is about to go*].

राजा । अस्य सन्ततिः अस्ति नवेत्यनुसन्धानेन प्रयोजनं नास्ति ; प्रजा येन येन खिग्धेन वन्मुना विरुध्यन्ते दुष्यन्तः पापात् ऋते तासां स ख इति पुष्यताम् ॥ २३ ॥

प्रजाः प्रकृतयः श्रेण येन खिग्धेन खेडपूर्वेण वन्मुना पित्रादिना आत्मीयेन विरुध्यन्ते विच्छिद्यन्ते । सन्मुना येन येन ध्वजनेन प्रकृतीनां विधोगः भवति इत्यर्थः । दुष्यन्तः पापात् ऋते पापात्मानं दुराचारमिति यावत् विना तासां प्रजानां सः सः ; प्रजानां तत्तदनुस्थानीयः दुष्यन्तः भविष्यति, किन्तु पापिनः स्थानीयो न भविष्यति इति पुष्यताम् सर्वत्र प्रस्थाप्यतात् । यद्वा ये खलु सम्बन्धाः विप्रतीपाः अधर्माश्च तानन्तरेण सर्वमेव सम्बन्धं प्रजाः दुष्यन्ते आघ्रासीरन् । वन्मुनेति सङ्घाते ढतीया । यथा अनुक्ते कर्त्तरि ढतीया, विरुध्यन्ते इत्यस्य कर्त्तृपदम् ॥ २३ ॥

प्रतीहारो । प्रवृत्तं शोभनं वर्षणं (वषधातीः भावे त्तः) ।

राजा । सन्तापतेः वंशः अनया इति सन्ततिः तस्याः छेदेन स्त्रीपेन नास्ति अवलम्बः आचारः शेषां शेषां कुलानां वंशानां मूलपुरुषस्य धनस्वामिनः अवसाने अन्ते ऋतौ इत्यर्थः सम्पदः परं अन्तं उपतिष्ठन्ति प्राप्नुवन्ति । उपपूर्वात् तिष्ठतेः

सकर्मकत्वात्, देवपुत्राद्यर्थाभावाच्च, आत्मनेपदम् । अनपत्यत्वाद् यथास्य धनमिवस्य सम्पन्मानुपतिष्ठति, तथा मयि हने ममापि धनं कश्चिदपरं जनमाश्रयिष्यति ; यतोऽहमपुत्रकः ।

राजा । उपस्थितं स्वयं शकुन्तलाकूपं यत् श्रेयः गर्भवत्त्वात् वंशस्य भविष्येद् हेतुभूतं मङ्गलम् तत् अवमन्यते प्रत्याचष्टे यः तम् ।

राजा । आत्मनि सरोपितेऽपि, काले उत्तबीजा वसुन्धरा इव महते फलाय कल्पिष्यमाणा कुलप्रतिष्ठा धर्मपत्नी मया त्यक्ता नाम ॥ २४ ॥

आत्मनि स्वर्णिम् संरोपितेऽपि, यर्धं संक्रमितेऽपि, आत्मा वै पुत्रनामासि आत्मा वै जायते पुत्र इत्यादिभूतेः, काले समये उत्तं बीजं यव सा वसुनि धरति या सा (संशयां भृतृष्ठ इत्यादिना धरतेः खच्) वसुन्धरा पृथिवी इव महते भूरिषे फलाय, एकत्र पुत्ररूपमहीदयाय, अन्यत्र शस्याय कल्पिष्यमाणा भविष्यन्ती कुलस्य प्रतिष्ठा वंशस्य भविष्येदस्य निदानम् धर्मस्य पत्नी (अश्रद्धासादिवत् तादर्थ्यं वष्टया समास) यदा धर्मार्था पत्नी धर्मपत्नी मया त्यक्ता अवधीरितानामेति कुत्सने उपमासङ्कारः । उपजाति इत्तम् ॥ २४ ॥

Change of voice.—धर्मपत्नीं कुलप्रतिष्ठां कल्पिष्यमाणां वसुन्धरां उत्तबीजा-मिव त्यक्तवान् अहम् ।

सानुमतौ । अपरिच्छिन्ना भविष्यन्ती ।

चतुरिका । [जनान्तिकम्] सार्थवाहस्य वणिजः वृत्तान्तः तेन । अनपत्यत्वात् तद्वन्न राजगामेति वृत्तान्तस्य उद्घातेन स्वस्थानपत्यतां स्मरन्, द्वौ गुणौ आउत्तौ (गुण-स्वावृत्तिशब्दादिज्येन्द्रियामुख्यतन्तुषु इति वैजयन्ती) यस्य सः द्विगुणः तथोक्तः उद्भेगः वेमनस्य यस्य सः द्विगुणोद्भेगः ।

राजा । अहो इति खेदे ; संशयं आकृष्टाः सन्दिहानाः पिण्डं भजन्ते ग्रे ते (भजो णिः) पिण्डभाजः पूर्वपुरुषा । अस्मात् परं नः कुले कः यथाश्रुतिं सम्भृतानि निवपनानि नियच्छति इति पितरः प्रसूतिविकलेन मया प्रसिक्तं उदकं धौताश्रुशेषं पिबन्ति ॥ २५ ॥

तत् इति खेदे अव्ययम् ; अस्मात् दुष्कृत्वात् परं नः अस्माकं कुले कः श्रुतिं अनतिक्रम्य इति यथाश्रुतिं वेदान्तिकक्रमेण सम्भृतानि यथाशास्त्रं संवृष्टीतानि इत्यर्थः निवपनानि (पितृदानं निवपः स्यादित्यमरः) आह्वादीनि नियच्छति (दानधातीः लटिरूपम्) दास्यति, (वर्त्तमानसामीप्ये वर्त्तमानवद्वा) इति भविष्यति लट् ; इति दुःखेन इत्यर्थः पितरः पूर्वपुरुषाः प्रसूत्वा तनयेन विकलः स्त्रीनः तेन प्रसूतिविकलेन अपुत्रकेण मया प्रसिक्तं उदकं उदकं पयः धौतं (धाव माज्जने इत्यस्यान ताः) चालितं अश्रु नयनजलं येन तत् धौताश्रु तच्च तत् शेषं चेति धौताश्रुशेषं पिबन्ति नूनं ।

पिच्छलीपशङ्कया सहस्रः पितरः न प्रकामभुजः इति भावः । उत्प्रेषालङ्कारः ।
वसन्ततिलकं व्रतम् ॥ २५ ॥

Change of voice.—निवपनानि केन निदीयन्ते, इति पिच्छभिः...उदकं...
पीयते ।

चतुरिका । [सन्ध्यामेघ सह ससैश्वर्यं व्ययं यथा तथा अवलम्ब्य राजानं
धारयित्वा] समान्वसितु भर्ता ।

साधुमती । दীপে সত্যপি ব্যবধানস্য দৌষেণ অনুরায়দৌষেণ যথা অন্যকারং
অনুভবতি লোকঃ তথা অয়মপি সত্যামপি শকুন্তলায়াং সত্যপিচ পুত্রে বহুभिः प्रदेशैः
व्यवहितत्वात् अदर्शननिवन्धनं नीहं अनुभवति इति अप्रस्तुतप्रशंसालङ्कारः । निर्वर्त
सन्निधিং यत्र ये भागाः तेषु उत्सुकाः इति यज्ञभागीत्সুকাঃ এতেন পুরুষশীঘ্রাণাং
ইষ্টপরাযশ্চলং গম্যতে । [উত্থানকেন মৃৎকিন—উদ্যানকলচ্ছদম—“পূর্ব্ব দক্ষিণ-
মুখায়াযাব কুশ্যেৎ । বামং শীঘ্রং ভমেৎ বামাবর্চমুদ্যানকং বিদুঃ ॥”] ।

নেপথ্যে—অব্রহ্মণ্যম্ । অব্রহ্মণ্যমবধ্যীকৌ ইত্যমরঃ । ব্রহ্মণ্যে হিতমিতি ব্রহ্ম-
ণ্যম্ তন্ন ভবতি ইতি অব্রহ্মণ্যম্ । ব্রাহ্মণ্যঃ খলু অবধ্যঃ তস্য ব্যাপাদনে উদয়ঃ
ন ব্রহ্মণ্যঃ । অবধ্যৌঃপি ব্রাহ্মণ্যৌঃহং হন্যে ; অব্রহ্মণ্যং খলু কিমপি বর্চতে দ্রাঘতা
ভীঃ ইতি অব্রহ্মণ্যশব্দার্থঃ ।

রাজা । এস ।

প্রতীহারী । এই আমি উপস্থিত (আছি) ।

রাজা । সন্তুতি আছে কি না ইহার অনুসন্ধানের প্রয়োজন নাই । এইরূপ ঘোষণা
করিবে যে এজা যে যে স্ত্রী বন্ধুর বিরোধে প্রাপ্ত হইবে দুঃখান্ত তাহাদের সেই সেই বন্ধুর
স্থানীয় হইবে, কিন্তু দুঃখাচার বা বিরুদ্ধসম্পর্ক আত্মীয়ের স্থানীয় হইবে না ।

প্রতীহারী । এইরূপ ঘোষণা করিব । [নির্গত হইয়া পুনঃ প্রবেশ করিয়া]
উপযুক্ত সময়ে প্রভূত বর্ষণের জায় মহারাজের আদেশ প্রজাবর্গ অভিনন্দন করিয়াছে ।

রাজা । [দীর্ঘ উচ্চ নিশ্বাস তাগ করিয়া] এইরূপে পুত্রলোপহেতু নিরাশ বংশের
মূলপুরুষের মৃত্যুর পর ধনসম্পদ পরের হস্তগত হয় । পুরুবংশের সম্পদেরও আমার
মৃত্যুর পর এইরূপ দশা ।

প্রতীহারী । ঐদৃশ অমঙ্গল নিবারিত হউক ।

রাজা । আমি উপস্থিত মঙ্গলের অবমাননা করিয়াছি, আমাকে ধিক্ ।

সানুসমতী । নিশ্চয়ই সখীকে মনে করিয়া ইনি আপনাকে নিন্দা করিলেন ।

রাজা । কালে নিক্ষিপ্তবীজ ভূমির জায় স্রমহৎ ফল প্রদানে সমুদাত, বংশের
প্রতিষ্ঠার কারণ, ধর্ম্মপঙ্কীকে গর্ভিণী হইলেও আমি অবজ্ঞাপূর্ব্বক নিরাকৃত করিয়াছি ।

সানুসমতী । আপনার সন্তুতি অবিচ্ছিন্ন হইবে ।

চতুরিকা । [জনান্তিকে] এই বণিকবৃত্তান্তে প্রভুর উদ্বেগ বিশৃঙ্খল হইয়াছে,

ইঁহাকে আশস্ত করিবার শিষিত মেঘপ্রতিচ্ছন্দ প্রাসাদ হইতে আর্ধ্য মাঠব্যাকে লইয়া আইস।

প্রতীহারী। উত্তম কথা বলিয়াছি। [নিষ্ক্রান্ত]

রাজা। হায়, দুব্যস্তের পিণ্ডভাগী পূর্বপুরুষগণ সংশয় প্রাপ্ত হইয়াছেন। কারণ— এই দুব্যস্তের পর আমাদের বংশে কে আর ঋধানামুসারে প্রাজ্ঞাদির অনুষ্ঠান করিবে এই চিন্তায় পিতৃপুরুষগণ নিশ্চয়ই পুত্রহীন মৎকর্তৃক প্রদত্ত জলদ্বারা অশ্রুধৌত করিয়া অবশিষ্টাংশ পান করিতেছেন। [মুচ্ছাগত হইলেন]

চতুরিকা। [ব্যস্ত হইয়া রাজাকে ধরিয়া] মহারাজ আশস্ত হউন।

সানুমতী। আহা ইনি দীপ থাকিতেও ব্যবধান হেতু এক্কার অনুভব করিতেছেন। আমি এক্ষণেই ইঁহাকে স্থখীকরি। অথবা শকুন্তলাকে আশস্ত করিবার সময় মহেন্দ্রজ্ঞানীর মুখে শুনিয়াছি যে যজ্ঞভাগে সমুৎসুক দেবতারাই এরূপ উপাধ করিবেন বাহাতে শীঘ্রই স্বামী ধর্মপত্নীকে অভিনন্দন করিবেন। তবে আমার আর সময়ক্ষেপ করা উপযুক্ত নহে। আমি এই ব্রতাস্ত্রধারা শ্রিয়সখীকে সমাধস্ত করিগে।

[একরূপ নৃত্য করিতে করিতে নিষ্ক্রান্ত হইল]

নেপথ্যে—অবধ্য ব্রাহ্মণ নিহত হয় রক্ষা করুন।

King.—Come (again).

Warder.—Here I am.

King.—What is the good of (inquiring) if there be an issue or not ? Let it be proclaimed that of whatever affectionate relation be the subjects bereaved, Dushyanta will be that kinsman to them excepting the sinful.

Warder.—It shall be so proclaimed. [*Exit and re-enters.*] Your Majesty's orders have been hailed like a good shower in time.

King.—[*Having a deep, warm sigh*]. Thus do the riches (of families) supportless by reason of progeny being cut short, come to another at the death of the principal person, (the present owner). The fortune of Puru's race, too, will at my death, come to this pass.

Warder.—Heaven forbid the evil. (Literally, let the evil be averted).

King.—Woe to me who have rejected the good (which) offered itself !

Sanumati.—Surely has he blamed his own self, having in mind my friend herself.

King.—Though I have transferred my own self into her, I rejected my lawful wife, the cause of the continuance of my family who was, like the earth with seed sown in time, about to bring forth a good and great issue

Sanumati.—Your issue will now be without a break.

Chaturika.—[*Aside*]. By this matter of the merchant, his Majesty has got his anxiety doubled. To console him, bring the noble Mathavya from Meghapratichhanda palace.

Warder.—You say well. (A good advice).

King.—Alas ! the ancestors (literally, those who are entitled to the funeral rice-ball) of Dushyanta have come to a critical pass. Because, — with the thought that ‘who after him in our race will offer libations prepared according to the precepts of the Vedas ?’ My ancestors do surely drink of the water, poured by me without an issue as it remains after their tears have been washed by it. [*Falls into a swoon.*]

Chaturika.—[*Supporting him in a hurry.*] Compose (yourself) my liege.

Sanumati.—Alas ! Alas ! Though there is light, he feels the evil of darkness, by reason of obstruction (obscuring his sight). I will just now make him happy. But I have heard from the mouth of the mother of Mahendra, while consoling Sakuntala, that the gods, anxious as they are for their shares in sacrifices, will themselves so contrive that the husband will shortly welcome his lawful wife. So it is not proper to while away the time here ; I will console my dear friend, Sakuntala, with his account.

[*Exit with a peculiar dance.*]

Behind the Scenes.—Help ! Help ! Oh ! (Literally, some wrong to a Brahmin is about to be perpetrated).

राजा । [प्रत्यागतः प्राप्तचेतनः...] अयं आर्त्तस्वरः श्रवणार्थं उच्चार्यमाणः अयं कातरताव्यञ्जकः ध्वनिः माठव्यस्य इव ।

प्रतीहारी । संशयगतं कष्टमभ्यापन्नं ; जीविष्यति न वेति सन्देहविषयम् प्राप्तम् ।

राजा । आत्तः पृच्छीतः गन्धः गर्भः यस्य सः आत्तगन्धः अभिभूतः गन्धी गन्धकः आनीदिक्षेति सन्धन्वगन्धयोः” इति विद्मः आत्तगन्धः अभिभूतः इत्यमरः । माणवकः

क्षुद्र मनुष्यः मनुश्चदात् अजिह्वते अत्यार्थे अत्वम् अत्र अनुकम्पाद्योतनाय प्रयुक्तोऽयं शब्दः “माणवको हारभेदे वाले कुपुरुषे वटौ” इति मेदिनी ।

प्रतीहारौ । न दृष्टं रूपं यस्य तेन, दर्शनगोचरवपुषा ; अतिक्रम्य आक्रम्य अभिभूय इति यावत् ; अयभूमिं शिखरदेशम् । आरोपितः नीतः ।

राजा । मा तावदिति क्रीधात् वाक्यसमाप्तिः । विदूषकः मा हन्यताम् इति पर्यवसानम् । ममापि नियमेन प्रजापालनशीलस्य, धर्माद्यनुष्ठानपरस्य इति तात्पर्यम् । गृहशब्दः पुंसि बहुवचनान्तः । अद्यवेति—अहनि अहनि आत्मनः प्रमादस्खलितं तावत् ज्ञातुं न शक्यम् ; प्रजासु कः केन पथा प्रयाति इति अशेषतः वेदितुं शक्तिः अस्ति ॥ २६ ॥

अहनि अहनि (नियवीस्योरिति द्वित्वम्) प्रतिदिनं आत्मनः स्वस्य प्रमादेन अववधानतया स्खलितं शास्त्रविधेरतिक्रमः तावत् साक्ष्येन ज्ञातुं न शक्यम् ; प्रजासु मध्ये कः पुमान् केन पथा वर्त्मना प्रयाति, कौटुगाचरति इति अशेषतः समग्रं यथा तथा वेदितुं परिज्ञातुं शक्तिः सामर्थ्यम् अस्ति, न कदापि इति भावः । यदि तावत् आत्मनः पापं प्रतिदिनमनुष्ठायमानं निरूपयितुमशक्यम् निखिलानां प्रजानां स्खलित-मवधारयितुं सर्व्वेयैवाशक्यमिति किमु वक्तव्यम् । प्रजानां पापेन नृपस्य प्रत्यवायो भवति । यथाह मनुः—

सर्व्वतः धर्मेषु भागः राज्ञी भवति रक्षतः ।

अधर्मादपि षड्भागः भवत्यस्य क्षरक्षतः ॥

तत्प्रत्यवायफलं सत्त्वाभिभवः ॥ २६ ॥

नेपथ्ये—भो वयस्य अविष्टा अविष्टा । अविष्टेति खेदे निपातः ।

शिरसः धरा इति शिरोधरा ग्रीवा प्रत्यवनता अवाचौ शिरोधरा यस्य तं, अवाक् शिरसं इत्यर्थः विभिः भङ्गं यस्य तं त्रिभङ्गं त्रिखण्डम् ।

यवनिका । हस्तं आवपति रक्षति इति हस्तावापः (कर्मण्यण्) तेन सङ्घितम् ।

नेपथ्ये—अभिनवकण्ठशोणितार्थी शार्ङ्गलः पशुमिव एषः अहं चेष्टमानं त्वां हृन्मि, आर्त्तानां भयं अपनेतुं आत्तधन्वा दुष्यन्तः इदानीं तव शरणं भवतु ॥ अभिनवं प्रत्यग्रं यत् कण्ठशोणितं तत् अर्थयते इति अभिनवकण्ठशोणितार्थी शार्ङ्गलः व्याघ्रः पशुः इव एषः अहं चेष्टमानं आत्मानं तातुं हस्तापादादिकं विक्षिपन्तं त्वां हृन्मि विनाशयामि । आर्त्तानां प्रपीडितानां विपन्नानां भयं अपनेतुं निराकर्तुम् आत्तं गृहीतं धनुर्धेन स आत्तधन्वा गृहीतकामुकः दुष्यन्तः इदानीं तव शरणं रक्षिता भवतु । राजानं कोपयितुमिदमुक्तम् । उपमालङ्कारः । प्रहर्षिणीकृतम् । तल्लक्षणं वृत्राभिर्मनजरगाः प्रहर्षिणीयम् ॥ २६ ॥

आप्तं धनुर्वेन इति विग्रहे आप्तधन्वा—“धनुषश्च” इति बहुव्रीहौ समासान्तः
अनङादेशः । Compounds ending in धनुष admit of the augment
अनङ् in बहुव्रीहिः ।

Change of voice.—.....अभिनवकच्छशीषितार्थिना शार्ङ्गलेन पशुरिव त्वं
एतेन मया हन्यसे चैष्टमानः...आप्तधन्वना दुष्यन्तेन...शरणीन भूयताम् ।

राजा । कुणपः (कृष्ण धातोः कपन् सम्प्रसारणश्च) सृतदेहः अशनं यस्य सः
कुणपाशनः राक्षसः तत्सम्बोधनेः भविष्यसि जीविष्यसि । शृङ्गस्य विकारः इति
सार्ङ्गं धनुः ।

विङ्गालेन माज्जारेण गृहीतः धृतः ।

राजा । तिरस्करण्या अन्तर्धानसम्पादनविद्यया गञ्जितः हंसः । तं इषुं बाणं
सन्दधे धनुषि धीजयामि—

यः बध्यं त्वां हनिष्यति रक्ष्यं हिजं रक्षिष्यति, हंसः क्षीरं आदत्ते तन्मिश्राः
अपः वर्ज्जयति ॥२८॥

यः बाणः बध्यं वधाहं “हनो वा यद्वधश्च वक्तव्यः” इति वार्त्तिकेन हन्धातोः
यत्प्रत्ययेन वधादेशे बध्यः सिद्धः ; यद्वा वधं अर्हति इति दृष्ट्वादित्यः यः । कृतागसं
इत्यर्थः त्वां हनिष्यति व्यापादयिष्यति रक्ष्यं रक्षणाहं हिजं विप्रं विदूषकं रक्षिष्यति
त्वत्तः वास्यते । एतदेव स्पष्टीकर्तुं दृष्टान्तमाह ;—हंसः क्षीरं दुग्धं आदत्ते किन्तु
तन्मिश्राः दुग्धेन मिश्रिताः अपः जलानि वर्ज्जयति हंसः पेयं दुग्धं पिबति
अपेयं जलं यथा त्यजति तथा मम बाणः बध्यं त्वां व्यापादयिष्यति, अबध्यं विप्रं
त्यज्यति । दृष्टान्तालङ्कारः ॥२८॥

Change of voice.—...येन बध्यः त्वं घानिष्यसे रक्ष्यः हिजः रक्षिष्यते ;
हंसेन क्षीरं आदीयते...आपः वर्ज्जयन्ते ।

मातलिः । हरिणा असुराः तव शरव्यं कृता तेषु इदं शरासनं विकृष्यताम् ।
सतां प्रसादसौम्यानि चक्षूषि सुहृज्जने पतन्ति दारुणाः शराः न ॥२९॥

हरिणा आखण्डलेन (यमानिलेन्द्रचन्द्रार्कविष्णुसिंहाशुवाजिषु । शुकाहिकपि-
भेकेषु हरिर्ना कपिले त्रिषु इत्यमरः) असुराः अस्यनि क्षिपन्ति भिन्दन्ति च श्रेते
असुराः (असेकरन्) यद्वा असुभिः प्राणैः रमन्ते इति (असुशब्दीपपदात् रमेडः
कर्त्तरि) तव शरव्यं लक्ष्यं कृताः लक्षं लक्ष्यं शरव्यञ्च इत्यमरः विधेयविशेषणत्वात्
नियतलिङ्गत्वाच्च, लिङ्गवचनयोः स्नातन्ताम् तेषु इदं शरासनं विकृष्यताम्—ते एव
तव बध्याः नाहमिति भावः । कुत इदमित्यत आह सतां साधूनां प्रसादेन
अनुग्रहेण सौम्यानि सुन्दराणि प्रसादान्तानि न तु कोपकषायितानि चक्षूषि
सुहृज्जने वन्धुजने पतन्ति दारुणाः भीषणाः शराः बाणाः न पतन्ति ; साधवो

वन्धुनः स्निग्धं वीक्षन्ते न तु वाणैर्भिन्दन्ति । तृतीये द्वितीये च चरणे परिसंख्या-
लङ्कारः । द्वितीयाङ्गेन प्रथमाईस्य समर्थनात् अर्थान्तरन्यासः अलङ्कारश्च । वंशस्थविलं
वृत्तम् । समस्तएव असुरगणः त्वदेकेषु निपातसाध्यः इति द्योतयितुं श्रव्यमित्यत्र
एकत्वम् ; कृताः इत्यस्य असुराः इत्यनेन्यायः—प्रकृतेर्विकृतेर्वापि यदीकृतं
इदीरपि वाचकः प्रकृतेः संख्यां गृह्णाति विकृतेर्न तु ॥” इति न्यायपञ्चानन-
चरणाः ॥ २८ ॥

शृणाति इति शकः (शृधातोः उन्) वाणः तस्मै श्रवे वाणश्रिचायै इत्यर्थः हितं
इति श्रव्यं (श्रुशब्दात् यत्) ।

Change of voice.—हरिः असुरान् श्रव्यं कृतवान्, इदं शरासनं विकर्षं ।
प्रसादसौम्यैः चक्षुर्भिः न दाहणैः शरैः पत्यते ।

विद् । इष्टिः यागः तस्याः पशुः इति इष्टिपशुः तमिव मारयित्वा इति मारयते
रनुप्रयोगः । उपमाने कर्षणि च ।

When comparison is meant, verbs having the उपमान as
their accusative case (and also nominative) take the कृदन्त
suffix णमुल् ; and roots like कष, हन &c. are repeated as finite
verbs.

मातलिः । कालनेमेः तदाख्यस्य शतवाहीः दानवस्य प्रमृतिः तद्ग्रीवसम्भूतः
दुर्व्ययः, दुःखेन जीयते इति (जीयतेः खल्) अन्वर्थसंज्ञः ।

स ते सख्युः शतक्रतोः अजय्यः किल, त्वं रणशिरसि तस्य निहन्ता कृतः असि
सप्तसप्तिः यत् नैशं तिमिरं उच्छेत्तुं न प्रभवति चन्द्रः तत् अपकरोति ॥ ३० ॥

स दानवगणः तव सख्युः सृष्टदः शतक्रतोः इन्द्रस्य (कृत्यानां कर्त्तरि वेति षष्ठी)
अजय्यः जेतुमशक्यः (जय्यज्यौ शक्यार्थ इति निपातः) । रणशिरसि रणमूर्धेति त्वं
तस्य निहन्ता विनाशयिता कृतः मतः असि । यः खलु इन्द्रस्याप्यजय्यः स कथं मया
घानिष्यते इति शङ्कां निरस्तन्नाह सप्तसप्तयः अन्धाः यस्य सः सप्तसप्तिः सूर्यः यत्
निशायाः इदं इति नैशं शार्खरं तिमिरं अन्धकारं उच्छेत्तुं दूरीकर्तुं न प्रभवति
शक्नोति, चन्द्रः तत् अन्धकारं अपाकरोति नुदति । हिमतेजसाऽपि अहिमतेजसोऽ-
च्छेद्यं नैशं ध्वान्तं यथापाक्रियते, भूपालेनापि व्यपालस्यानभिभवनीयः शत्रुः तथा
व्यापादयिष्यते इत्यर्थः । दृष्टान्तालङ्कारः । प्रहर्षिणीवृत्तम् लक्षणे सुप्तम् ॥ ३० ॥

Change of voice—तेन अजय्येन भूयते । त्वया निहन्ता कृतेन भूयते
सप्तसप्तिना न प्रभूयते... चन्द्रेण तत् अपाक्रियते ।

राजा । मघवतः इन्द्रस्य ; सम्भावनया, गौरवेण ।

मातलिः । किञ्चित् निमित्तं कारणं यस्य तस्मात् ; विक्लवः कातरः ।

चलितेभ्यः अग्निः ज्वलति, विप्रकृतः पन्नगः फणं कुर्वते । प्रायः जनः क्षीभात् स्वं मद्भिमानं प्रतिपद्यते ॥३१॥ चलितानि कम्पितानि (चल कम्पने घटादिः अतः णिवि ऋस्यलम्) इत्यनानि काष्ठानि यस्य सः चलितेभ्यः वक्त्रः ज्वलति स्वदीप्तिपारित्यङ्गं करोति ; विप्रकृतः, कृतानिष्टः पन्नगः फणं कुर्वते उपोलयति दंशनार्थमिति भावः । वाक्यद्वये एकधर्मस्य पृथक् निर्देशात् प्रतिवस्तूपमालङ्कारः । पूर्वोक्तमेव सामान्य-वचनेन द्रष्टव्यम् । प्रायः हि जनः क्षीभात् उत्तेजनात् स्वं स्वकीयं मद्भिमानं मद्भवं तेजः इत्यर्थः प्रतिपद्यते प्रतिघट्टाति अर्थान्तरन्यासः । आर्याजातिः । पन्नं अधोमुखं यथा तथा गच्छति इति पन्नगः, यथा पदभ्यां न गच्छति इति पन्नगः ॥ ३१ ॥

Change of voice.—चलितेभ्यः अग्निना ज्वल्यते ; विप्रकृतेन पन्नगेन फणः क्रियते, जनेन...स्वः मद्भिमा प्रतिपद्यते ।

राजा । दिवः स्वर्गस्य पतिः इति दिवस्यतिः तस्य दिवस्यतेः दिवस्यतिः इत्यत्र षष्ठा अलुक् । “षष्ठाः पतिपुत्रपृष्ठपारपदपयस्योषेषु” इति सूत्रस्य कन्दोविषयत्वात् नावावसरः, अतएव “विभाषा स्वसृपत्योरिति सूत्रस्य ऋदन्तभिन्नेऽपि शब्देऽतिदेशः कार्यः ; अतएव “क्वचिदन्ववापि” इति सूत्रं कुर्वन् वाचस्यतिः दिवस्यतिः वासो-स्यतिरित्यादि उदाजहार क्तमदीशरः । पञ्चनाभस्तु संज्ञायां षष्ठा अलुक् इत्याह ।

The rule that the sixth case ending of bases ending in ऋ is optionally elided, when they are compounded with स्वसृ and पति, must be extended so as to include bases other than those ending in ऋ. Hence it is that *Kramadiswara*, the author of the *Sankshiptasara*, has made a separate *sutra* ; and quoted दिवस्पति &c. as its illustration.

The विसर्ग in दिवः in दिवस्यतिः is changed into सू because it comes within the class known as कस्कादि ।

त्वन्मतिरिति—केवला त्वन्मतिः प्रजाः परिपालयतु अधिज्यं इदं धनुः अन्यस्मिन् कर्मणि व्यापृतं ॥३२॥ केवला अन्यनिरपेक्षा मत्साहाय्यमन्तरिणेत्यर्थः त्वन्मतिः तव मतिः बुद्धिः प्रजाः परिपालयतु अधिज्यं आरोपितगुणं इदं मम धनुः अन्यस्मिन् कर्मणि असुरवधरूपे देवकार्ये व्यापृतं निरतम् ॥ ३२ ॥

Change of voice.—अधिज्येन अनेन धनुषाव्यापृतेन भूयते । त्वन्मत्या केवलया प्रजाः परिपालयन्ताम् ।

इति षष्ठः अङ्कः समाप्तः ।

राजा । [मञ्जुश्रीपुत्र इहैव श्रवणं करिष्ये] माठेवोर झार आर्द्धवर, एषाने के, काह ?

প্রতীহারী। [প্রবেশপূর্বক ব্যস্ত হইয়া] আপনার বয়স্ক সংশয়পন্ন, তাহাকে রক্ষা করুন ।

রাজা। ব্রাহ্মণকুমার কাহার কর্তৃক অভিজুত হইয়াছে ?

প্রতীহারী। অদৃষ্টশরীর কোন প্রাণী আপনার প্রিয় বয়স্ককে আক্রমণ করিয়া মেঘপ্রতিচ্ছন্দ প্রাসাদের শিখরদেশে লইয়া গিয়াছে ।

রাজা। [উত্থান করিয়া] আমার প্রিয় বয়স্যকে কেহ বিনাশ করিতে পারিবে না । আমারও গৃহে ভূত প্রেতাদির উপদ্রব ? অথবা (আশ্চর্যের বিষয় কি ?) প্রতিদিন অনবধানবশতঃ নিজেই সমস্ত পাপ জানিতে পারা যায় না ; প্রজাদিগের মধ্যে কে কোন্ পথে গমন করিতেছে ইহা কি সম্পূর্ণভাবে জানিবার শক্তি আছে ?

নেপথ্যে—হে বয়স্য মরিতাম ! মরিতাম !

রাজা। [দ্রুতগতিতে গমন করিয়া] সখে ভয় করিও না, ভয় করিও না ।

নেপথ্যে—[মরিতাম ইত্যাদি পাঠ করিয়া] হে বয়স্য, কেন ভয় করিব না ? এই কে একজন আমার স্বন্ধ নীচের দিকে দিয়া আমাকে ইক্ষুর স্থায় তিন খণ্ড করিতেছে ।

রাজা। [দৃষ্টিপাত করিয়া] ধনুক লয়ে এস ।

যবনিকা। [ধনুঃহস্তে প্রবেশ করিয়া] প্রভু হস্তপ্রাপ্ত সহিত এই ধনুক ।

[রাজা শর সহিত ধনুঃগ্রহণ করিলেন]

নেপথ্যে—অভিনবকঠশোণিতপিপাসু শার্দূল যেরূপ বিচেষ্টমানপশুকে বিনাশ করে, আমিও সেইরূপ তোমাকে বিনাশ করিব । বিপন্নদিগের ভয় দূর করিবার জন্য যিনি ধনুর্ধারণ করেন সেই দুযান্ত্র এক্ষণে তোমার সহায় হউন ।

রাজা। [ক্রোধের সহিত] কি ? আমাকে উদ্দেশ্য করিয়া বলিতেছ ? রে রাক্ষস থাক্ এই তুই আর বাঁচিল না । [ধনুকে গুল দিয়া] বেত্রবতি, সোপানের পথ দেখাও ।

প্রতীহারী। এদিকে আহ্নন মহারাজ, এদিকে আহ্নন ।

[সকলে সত্তর গমন করিতে লাগিলেন]

রাজা। [চতুর্দিক্ অবলোকন করিয়া] এত সব শূন্য ।

নেপথ্যে—মরিতাম, মরিতাম । আমি আপনাকে দেখিতেছি ; আপনি আমাকে দেখিতে পাইতেছেন না । বিড়ালধৃত মূষকের স্থায় আমি জীবনে নিরাশ হইয়াছি ।

রাজা। হে রাক্ষস, তুমি অন্তর্ধানবিদ্যার প্রভাবে গর্জিত হইয়াছ ; কিন্তু আমার শস্ত্র তোমাকে দেখিতে পাইবে । আমি সেই অস্ত্র সংযোজিত করিতেছি ; বাহ্য বর্ধার তোমাকে বিনাশ করিবে, কিন্তু রক্ষার যোগ্য এই ব্রাহ্মণকে রক্ষা করিবে । যেমন হংস দুগ্ধ পান করে কিন্তু দুগ্ধের সহিত মিশ্রিত জল পরিত্যাগ করে ।

[বাণ যোজন্য করিলেন ।]

[তাহার পর বিদূষককে পরিত্যাগ করিয়া মাতলি প্রবেশ করিলেন ।]

মাতলি। ইল্ল অমুরগণকে আপনার বাণের লক্ষ্য স্থির করিয়াছেন, তাহাদের প্রতি

এই ধনুঃ আকৃষ্ট করুন। সাধুগণ বহুগুণের প্রতি এসন্ন ও অমল দৃষ্টি পাত্তিত করেন, দারুণ শর পাত্তিত করেন না।

রাজা। [অস্ত্র সংকুচিত করিয়া] মাতলি ! মহেন্দ্রসারথ্যে, আপনার শুভাগমন।

বিদূষক। [প্রবেশ করিয়া] আমাদের যিনি যজ্ঞের পশুর স্তায় মারিয়া ফেলিতে-
ছিলেন, তাঁহাকে শুভাগমন বলিয়া অভিনন্দন করিতেছেন।

মাতলি। [দ্বিষং হস্তের সহিত] আমি যে জন্তু ইন্দ্রকর্তৃক আপনার নিকট প্রেরিত
হইয়াছি তাহা প্রবণ করুন।

রাজা। আমি মনোযোগ দিয়াছি।

মাতলি। কালনেমির বংশোৎপন্ন দুর্জয় নামে দানবগণ আছে।

রাজা। আছে, আমি পূর্বে নারদের মুখে শুনিয়াছি।

মাতলি। সেই দানবগণকে আপনার হৃহৃদ ইন্দ্র জয় করিতে সমর্থ নহেন। আপনি
রণাঙ্গনে তাহাদের বধসম্পাদন করিবেন ইহা আমরা বিবেচনা করি। সূর্য্য বৈশেষ
অঙ্ককার দূর করিতে সমর্থ হন না, চল্য তাহা দূর করিয়া থাকেন। আপনি সশস্ত্রই
আছেন, এক্ষণে ইন্দ্রের রথে আরোহণ করিয়া জয়ের জন্তু প্রস্থান করুন।

রাজা। যথবার এই গৌরবপ্রদর্শনে আমি অনুগৃহীত হইয়াছি। মাঠব্যার প্রতি
এরূপ ব্যবহার কেন করিয়াছেন ?

মাতলি। তাহাও বলিতেছি, কোন কারণবশতঃ মনঃসম্ভাপে আপনাকে কাতর
দেখিয়াছিলাম ; আপনাকে ত্রুঙ্ক করিবার জন্তু এরূপ করিয়াছি। কারণ—

অগ্নির কাষ্ঠ সঞ্চালিত করিয়া দিলে অগ্নি জ্বলিয়া উঠে, সর্পকে আঘাতাদি করিলে
সে ফণা উত্তোলন করে। উত্তেজিত হইলে প্রায়ই লোকে স্বীয় তেজ ধারণ করে।

রাজা। [জনাস্তিকে] বয়স্ত, স্বর্গপতির আদেশ অনুমুজ্বনীয়, অতএব এ বিষয়
অমাত্যকে অবগত করাইয়া আমার বাক্যানুসারে বলিবে—কেবল আপনার বুদ্ধি এক্ষণে
প্রজাদিগকে পালন করুন। আরোপিতগুণ এই ধনুঃ অস্ত্র কার্য্যে ব্যাপৃত হইয়াছে।

বিদূষক। আপনি যেরূপ আদেশ করেন। [নিষ্ক্রান্ত]

মাতলি। আয়ুধ্মন রূপে আরোহণ করুন।

[রাজা রথারোহণ অভিনয় করিলেন]

[সকলে নিষ্ক্রান্ত]

ষষ্ঠ অঙ্ক সমাপ্ত।

King.—[*Recovering himself. Listening.*] Ha ! This cry of
distress is like Mathavya's. Who is there ?

Warder.—[*Entering. In a hurry.*] My liege, save your friend
who is in a critical state.

King.—By whom that poor young fellow has got his pride
humbled ?

Warder.—By some evil spirit of invisible form he has been seized and taken to the top of the Meghapratichhanda palace.

King.—[*R sing*]. That must not be (allowed). Even my house is infested by demons. Or when it is not possible, to know the faults of my own self occurring day by day by reason of carelessness is there the power of knowing entirely which of the subjects takes to which way ?

[*Behind the Scenes*].

Ah ! Friend ! I die !

King.—[*Walking in an altered pace*.] Don't fear, my friend, don't fear.

Behind the Scenes.—[*Repeating the same*]. Why shall I not fear ? Here is some one breaking me, with my neck bent downwards into three parts like a piece of sugarcane.

King.—[*Glancing round*]. (My) bow.

A Yavana-woman.—[*Entering with a bow in the hand*]. Here is, my liege, the bow with the finger-guard (thimble).

King.—[*Takes the bow with arrows*.]

[*Behind the Scenes*]

Here I kill you, as a tiger seeking fresh blood of the throat does a beast struggling (for life). Let Dushyanta, who wields the bow to remove the fear of the distressed, be your succour now.

King.—[*With fury*]. What, he defies me ! Stay, thou, eater of dead bodies ! Thou shalt be no more ! [Stringing the bow]. Vetravati, show the way to the staircase.

Warder.—This way, my liege, this way. [All walk in haste].

King.—[*Looking on all sides*] —There is nothing here (Literally it is vacant.)

[*Behind the Scenes*].

Alack ! I die ! I see you ; but you do not see me. Like a mouse caught hold of by a cat, I have become hopeless about my life.

King.—O you, proud of your power of making yourself invisible ! my weapon shall see you. Here do I set such a shaft as shall kill you deserving of death, and save the Brahman deserving

to be saved ;—even as a swan takes up milk and casts off water mixed with it. [*Sets the arrow to the bow*].

[*Then enter Malati having released Vidushaka.*]

Matali.—The Asuras have been made the mark for your arrows by Hari (Indra) ; let then this bow be drawn against them. Looks, kind by reason of favour, and not terrible arrows, of good men fall on their friends.

King.—[*Withdrawing the weapon*]. O ! *Matali* ! Welcome, charioteer of Indra,

Vidushaka.—[*Entering*]. He by whom I was going to be killed like an animal for sacrifice is greeted with a welcome !

Matali.—[*With smile*]. Long-lived prince, hear (the reason) why I have been sent to you by Indra.

King.—I attend.

Matali.—There is a clan of demons (the Danavas), by name Durjaya, the offspring of Kalanemi.

King.—There is. I heard (of them) before from Narada.

Matali.—That (clan) is not to be conquered by your friend, the performer of hundred sacrifices. You are considered to be its destroyer in the forefront of battle. (For), the moon dispels that nocturnal darkness which the seven-horsed sun is unable to disperse. You are now equipped with arms ; set out for victory, having ascended the car of Indra.

King.—I have been favoured by this honour (done to me) by Maghavan (Indra). But why have you acted in this manner towards Mathavya ?

Matali.—That too (I am going) to tell. On account of some mental distress due to a certain cause, your Majesty was found by me utterly overcome. Then in order to make you angry, I did so. Because, the fire with its fuel stirred up blazes, the snake, being offended, raises its hood Generally does every being assume and put forth its energy through provocation.

King.—[*Aside*] My friend, the command of the lord of heaven cannot be transcended. Therefore, making the minister informed of the matter tell him from me that—"let your intelligence alone

protect the people (for a while) ; this well-strung bow is employed in another task."

Vidushaka.—What your Majesty commands (shall be obeyed).
[*Exit*.]

Matali.—Let the long-lived prince ascend the car.

[*The king acts the part of mounting on the chariot*.]

[*Exeunt all*.]

End of the sixth act.

सप्तमोऽङ्कः ।

[दानवविजयादनन्तरं उर्वशीं प्रतियास्यन् नरपतिः (आकाशयानेन) विमानेन प्रविशति]

राजा । अनुष्ठितः कृतः प्रतिपालितः निदेशः मघवतः आदेशः येन तथोक्तः, सत्क्रिया आदरः तस्य विशेषः अतिशयः तस्मात् हेतोः ; अनुपयुक्तं अयोग्यं तादृशस्य आदरस्य अनर्हं मन्ये ।

मातलिः । उभयं भवन्तं मघवल्लभ । भवान् मरुततः प्रतिपत्त्या प्रथमोपकृतं लघु मन्यते, सः अपि भवतः अवदानविधितः सत्क्रियागुणान् न गणयति ॥ १॥

भवान् मरुतः देवाः सन्ति अस्य इति मरुत्वान् तसौ मत्वर्थे इति पदमज्ञायाः अभवात् न गच्छन् । इन्द्रः तस्य मरुततः प्रतिपत्त्या गौरवेण सम्माननया इति यावत् ; सत्क्रियादर्शनेन इत्यर्थः प्रथमं उपकृतं दानववधकर्म तत् लघु मन्यते । एवन्विधस्य सत्कारस्यायोग्यः खलु सत्कृतीऽसुरसंहारः इति त्वं मन्यसे । सः इन्द्रः अपि भवतः अवदानेन दैवकर्मणा अवदानं खण्डने स्यादतिष्ठने च कर्मणि इति मेदिनी । विधितः विधायपरवशः सन् क्रियायाः स्वकृतायाः गुणान् सत्कर्षान् विज्ञेयान् इति यावत् न गणयति । विधायामृतः विगलितविद्यान्तरः आम्बकृतां सम्माननां योग्यां न मन्यते । अवपूर्वात् दीर्घेऽदने इति धातोः लुट् अवदानं दी लट् दयति ; लिट् ददौ ; लुङ् अदात् । यद्वा दाप केदने इति धातोः लुट् । दा लट् दाति, लिट् ददौ ; लुङ् अदासीत् । विद्योगिनोऽङ्गान् लक्षणमुक्तम् ॥ १॥

Change of voice.—भवता मन्यते । तेन...अवदानविधितेन सत्क्रिया-गुणाः न गच्छन्ते ।

राजा । मनीरयानां अभिलाषाणां अभूतिः अगोचरः । मनसापि भावयितुं न शक्यः । विसर्जनस्य आमन्त्रणस्य अवसरे समये सत्कारः शीः शोकः येषां ते

दिवीकसः देवाः पृथीदरादित्वात् साधु पठमिदम् ; यद्वा दिवं स्वर्गः श्रीकः येषां ते दिवीकसः । अर्द्धम् आसनस्य इति अर्द्धासनम् “अर्द्धं नपुंसकम्” इति समाश्रयादिना नपुंसकेन अर्द्धशब्देन सह समासे पूर्वनिपातः । The word अर्द्धं when it implies half is always neuter ; in a compound of the तत्पुरुष kind, the neuter base अर्द्ध is always placed first.

अन्तर्गतमिति । अन्तर्गतप्रस्थानं अन्तिकस्थं जयन्तं उद्दीक्ष्य कृतस्मितेन हरिणा आम्बुवचोहरिचन्दनाङ्गा मन्दारमाला (मम) पिनडा ॥ २ ॥

अन्तः हृदयं गता इति अन्तर्गता हृदि स्थिता प्रार्थना मालाप्राप्तौच्छा यस्य तम् अन्तर्गतप्रार्थनं अन्तिकस्थं समीपस्थितं स्वतनयं जयन्तम् उद्दीक्ष्य दृष्ट्वा विस्त्राग इत्यर्थः कृतं स्मितं स्मै तेन कृतस्मितेन न तेऽभिलाषः पूर्णो भविष्यति इति ज्ञापयितुमिव ईषत् हसता हरिणा इन्द्रेण, आम्बुत् संवर्षणेन विस्तुप्तं यत् वचसः हरिचन्दनं विलेपनार्थं प्रदत्तं हरिचन्दनानुलेपनं तदेव अङ्गः चिह्नं यस्याः सा आम्बुवचोहरिचन्दनाङ्गा मन्दारमाला मन्दारपुष्पैः यथिता स्रक् अर्द्धासनोपवेशितस्य मम कण्ठे इति शेषः पिनडा स्वयं परिधापिता अपिपूर्व्वात् नक्षतेः कर्मणि क्तः । नष्टिभागुरि-रक्षोपमवायोरुपसर्गयोगीरिति अकारलोपः पाञ्चिकः । पुत्रप्रार्थना तिरस्कृत्य यन्मन्त्रं अर्द्धासने उपविष्टाय मालां खकण्ठादुन्मूच्य प्रादात् क्लिन्तन्मनसापि चिन्तयितुं, शक्यते ; अहो मयि दिवस्यतेरनुग्रहः इति भावः । विद्योगिनौष्ठसम् लक्षणमुक्तम् ॥ २ ॥

Change of voice.—कृतस्मितः आम्बुवचोहरिचन्दनाङ्गा मन्दारमाला हरिः पिनडवान् ।

मातलिः । पुरा पुरुषकेशरिणः नखैः अधुना आनतपर्व्वभिः तव शरैश्च उभयैः सुखपरस्य हरिः विदिवं उद्धृतदानवकण्टकं कृतम् ॥ ३ ॥

पुरा कृतयुगे पुरुषयासौ केशरी चेति पुरुषकेशरी तस्य पुरुषकेशरिणः वृसिंहस्य नखैः वृसिंहावतारभाजः विष्णोः हिरण्यकशिपुघातिनः नखैः, अधुना इदानीं तव आनतानि ऋजुत्वात् सन्नतानि पर्व्वणि गम्यन् येषां तैः आनतपर्व्वभिः शरैः वाणैश्च इति उभयैः सुखपरस्य सुखासक्तचेतसः हरिन्द्रस्य विदिवं स्वर्गः उद्धृताः उन्मूलिता दानवाः एव कण्टकाः यस्मात् तत् तथोक्तं निष्पत्त्याहोपभोगमित्यर्थः कृतम् । अत्र प्रस्तुतस्य वृषशरस्य अप्रस्तुतस्य वृसिंहनखस्य च एकधर्माभिसम्बन्धात् दीपकालङ्कारः । वृक्षम् द्रुतविलम्बितम् । तृतीया द्यौः इति त्रिदिवः (वृत्तिविषये संख्याशब्दस्य पूरणार्थत्वम्) निपातनात् साधु ; यद्वा तथी दीव्यन्ति अत्र इति आधारे षष्ठ्यर्थे कः, त्रिदिवशब्दस्य क्लीबे प्रयोगश्चित्यः । अयममरेण पुंसि पठितः “स्वर्गनाकत्रिदिव-विदशालयाः” ॥ पाणिनिरपि देवासुरात्मस्वर्गगिरीत्यादिना अस्य पुंसमेवावुमन्यते ।

“दिवं क्लीबं तयोः स्मृत” मिति मेदिनी, तृतीयं दिवं इति विदिवम् इति कथ-
स्त्रिज्वाहः ॥३॥

Change of voice.—...आनतपञ्चाषः शराः नखाश्च इति उभये विदिवं...
कृतवन्तः ।

राजा । अत्र दानवजये इन्द्रस्यैव माहात्म्यं प्रशंसनीयम् ; नियोज्याः मङ्गत्सु
अपि कर्मसु सिध्यन्ति इति यत् तं ईश्वराणां सम्भावनागुणं अवेदि । अरुणः किंवा
तमसां विभेत्ता अभविष्यत् चेत् सङ्क्षकिरणः तं धुरि न अकरिष्यत् ॥४॥ नियोज्याः
भृत्याः मङ्गत्सु आयाससाध्येषु अपि कर्मसु कार्येषु सिध्यन्ति, कृतार्थाः भवन्ति इति
यत् तं ईश्वराणां प्रभूणां सम्भावनायाः गौरवस्य (“सम्भावना वासनायां गौरवे
ध्यानकर्मणि” इत्यमरः) गुणं अवेदि जानीहि प्रवलश्रेष्ठरपतिक्षन्नाममहिम्ना एव
कार्यसिद्धिर्भवति न तत्र सेवकानां कोऽपि गुणः, उक्तञ्च “व्यपदेशेऽपि सिद्धिः
स्यादतिशक्ते नराधिपे” । एतदेव समर्थयितुमुदाहरति किंवेति,—अरुणः गङ्गा-
यज्ञः तमसां अन्धकाराणां विभेत्ता नाशकः किं कथं अभविष्यत् चेत् यदि सङ्क्ष-
किरणाः यस्य सः सङ्क्षकिरणः सूर्यः तं अरुणं धुरि स्वस्य यानाये न अकरिष्यत्
तमोनिरसने सूर्यस्यानुभावस्यैव कर्तृत्वम् अरुणस्तत्र निमित्तमात्रमित्यर्थः । यथा
सम्भावनायाः अयमव व्यापारे योग्यः इत्येवम्विधायाः प्रभुकृतायाः सम्भावनायाः गुणः
फलमित्यर्थः यो यत्र कर्मणि प्रभूषा नियुज्यते सोऽङ्गव्ययीनापि तत्कर्म साधयितुं
चेष्टते । तच्च चेष्टितं प्रभोः सम्भावनायाः समुत्पत्तिमिति वा व्याख्यानं । विशेषेण
सामान्यसमर्थनमर्थान्तरन्यासः, दृष्टान्तः इति राघवभट्टः । क्रियातिपत्तौ लृङ् ।
अत्र नञ्सहितायाः क्रियाया अतिपत्तिः । धुरि अकरणस्य अतिपत्तिः (असमाप्तिः),
ततो लृङ् ॥ ४॥

निपूर्वात् युजेः ख्यत् नियोज्यः “प्रयोज्यनियोज्यौ शक्यार्थे” इति कुलाभावः ।
The ज of युज् with प्र and नि is not changed into ग in the pre-
sence of the कृतन्त suffix ख्यत् when the meaning is a servant or
a subordinate.

Change of voice.—नियोजीन यत् सिध्यते स सम्भावनागुणः अवैयताम् ।
अरुणेन विभेत्ता...अभविष्यत्, सङ्क्षकिरणेन...सः नाकरिष्यत् ।

[ताहार पत्र आकाशवातेन रणारण्ये राज्ञां उ मातलिङ्ग अवेत्त]

राजा । मातले, আমি হেল্লের আদেশ পালন করিগছি সভ্য কিন্তু তাঁহার
বিশিষ্ট আদর ও অত্যাধনা দেখিয়া আমি আপনাকে (সেই আদরের) অনুগত
বিবেচনা করিতেছি ।

মাতলি । [ঐবৎ হাজির সহিত] আশুযন্ ! আপনাদের উত্তরকেই এ বিষয়ে জড়-

বোধ হইতেছে। আপনি দেবেন্দ্রের অনুষ্ঠিত আদর ও গৌরবহেতু নিজকৃত প্রথম উপকার অকিঞ্চর বোধ করিতেছেন, দেবেন্দ্রও আপনার বীরোচিত কর্ত্তে বিস্মিত হইয়া স্বকৃত অভ্যর্থনা লঘু বিবেচনা করিতেছেন।

রাজা। মাতলে, একপ বলিবেন না। বিদায়সময়ে তিনি যেরূপ সম্মান প্রদর্শন করিয়াছেন তাহা মনোরথের অগোচর। কারণ বাসবসমীপে উপবিষ্ট নিজপুত্র জয়ন্তকে (স্বকণ্ঠস্থিতমালালাভে) অভিলাষবান্ দেখিয়া ঈষৎ হাস্যপূর্ব্বক সমস্ত দেবগণের সমক্ষে অর্দ্ধাসনে আমাকে উপবেশন করাইয়া নিজ বক্ষঃস্থলের চন্দনচর্চ্চামূলিগু মন্দারমালা স্বয়ং আমার কণ্ঠে পরাইয়া দিয়াছেন।

মাতলি। আপনি অমরেশ্বরের নিকট হইতে কোন্ বস্তু পাঠবার যোগ্য নহেন? দেখুন পূর্বে নৃংসিহের নথর এবং এক্ষণে সম্রতপর্ব্ব আপনার শর এই উভয়ে, স্থপাসক্ত ইন্দ্রের স্বর্গ হইতে দানবকণ্টক উন্মূলিত করিয়াছে।

রাজা। এ বিষয়ে শতক্রতুর মহিমাই প্রশংসনীয়। কারণ সেবকগণ অতি মহৎ কার্য্যেও বে সিজ্ঞ প্রাপ্ত হয় তাহা প্রভুদিগের মহিমার গুণ জানিবেন। যদি সূর্য্য অরণ্যকে নিজ বানাগ্রে নিবেশিত না করিতেন, তাহা হইলে কি অরণ্য অন্ধকারচ্ছেদ করিতে পারিতেন?

[Then enter by a celestial car the king seated on the car, and Matali.]

King.—Though I have executed the orders of Indra, yet because of the extreme honour (done to me by him), think myself unworthy (of it.)

Matali.—[*With a smile*] Long-lived prince, I think both of you to be without satisfaction. On account of the honour (done) by Indra, you think your service to be insignificant; and he too struck with wonder at your exploits attaches no value to the honour shown by himself.

King.—No Matali, don't say so. The honour done to me at the time of taking leave is beyond the range of even the wildest expectation. For, on me, seated on half his seat, in the very presence of the gods, was put the garland of Mandara flowers, with the yellow sandal rubbed off from his breast as its mark or distinction, by Indra himself who smiled at seeing his own son Jayanta, sitting near him, have an inward longing for the garland.

Matali.—What does not your Majesty deserve at the hands of the lord of the immortals? See—the heaven of the pleasure-loving

Indra has been made free from the thorns of demons by two things viz. by the nails of the man-lion in the days of yore ; and now by your arrows having even and plain joints.

King.—In this matter the greatness of the performer of hundred sacrifices is to be praised. That servants succeed even in important matters, know that to be result of the majesty of the masters themselves. Could Aruna have become the dispeller of gloom, had not the sun placed him in front of his car, (literally on his yoke) ?

मातलिः । सुखशीर्षं जलेषु कं इति मेदिनी नकं अकं दुःखं नास्ति अकं दुःखं यत्र सः नाकः स्वर्गः तस्य पृष्ठे प्रतिष्ठितम् इति नाकपृष्ठप्रतिष्ठितं ; स्वर्गतले सर्व्वत्र बहुलीभूतम् इत्यर्थः । असी दिवौकसः गीतचमं अर्थजातं विचिन्त्य कल्पलतांशुकेषु सुरमुन्दरीणां विच्छिन्तिशेषैः वर्षैः त्वचरितं लिखन्ति ॥ ५॥

द्वौ रौको येषां ते दिवौकसः देवाः गीतस्य चमं योग्यं अर्थजातं अर्थसमूहं विचिन्त्य तवचरितं गीतनिबद्धं कृत्वा कल्पलतानां अंशुकेषु कल्पवल्लीसमुद्भूतेषु वस-
नेषु, सुराणां देवानां सुन्दर्यः नार्यः तासां विच्छिन्तिः अङ्गराजः (विच्छित्तिरङ्ग-
रागेऽपि द्वारविच्छेदयोरपि इति विश्वः) तस्याः शेषैः अङ्गरागादवशिष्टैः वर्षैः नील-
पीतादिभिः रागैः करणैः तव चरितं लिखन्ति । तव यथोगीतिं लिखन्ति इत्यर्थः ।
समृद्धिमदवस्तुवर्णनात् उदात्तालङ्कारः वक्तुमुपजातिः ॥ ५॥

राजा । असुरैः सह सम्प्रहारः संशमः तेन तव वा उत्सुकः तेन ; चेतसः संशमचिन्ताव्यापृतत्वात् स्वर्गस्य पन्थाः न सम्यक् अवलोकितः । “मरुतां पथि वायु-
स्कन्धे” “तत्र सप्त आयुस्कन्धाः वावहादयः तदुक्तं सिद्धान्तशिरोमणौ”—

“भूवायुरावह इह प्रवहस्तदूर्ध्वः स्यादुहस्तदनुसंवहसंशकय ।

अन्यस्ततोऽपि सुबहः परिपूर्व्वकोऽस्मात् वाद्यः परावह इमे पवनाः प्रसिद्धाः ॥”

मातलिः । यः गङ्गानप्रतिष्ठां विस्तीतसं वहति ; प्रविभक्तारश्मिः ज्योतीषि वर्ष-
यति च । तस्य परिवहस्य द्वितीयहरिविक्रमनिस्तप्तं इमं मार्गं वदन्ति ॥ ६॥

यः परिवहस्यः वायु गगने व्योम्नि प्रतिष्ठां स्थितां प्रतिपूर्व्वत् तिष्ठतेः कर्त्तरि कः
ततः स्त्रियां टाप् । यद्वा गगने प्रतिष्ठा यस्याः तां चोष्णि स्तीतांसि प्रवाहाः यस्याः तां
विस्तीतसं विपथगां गङ्गां वहति । प्रविभक्ताः विभक्त्य प्रेरिताः समन्तात् विसारिताः
रश्मयः यद्वा नक्षत्रादीनां किरणाः येन सः प्रविभक्तारश्मिः ज्योतीषि यद्वादीनि वर्ष-
यति भस्मयति ; प्रयच्छेत्पञ्चानां रश्मिप्रविभागेन यद्वादीनां यद्वाद्यागमनं यी कण्डि
इत्यर्थः । तस्य परिवहस्य वायोः, द्वितीयेन हरिः वाननावतारभाजः विष्णोः विक्रमेण

यादव्यासीन नास्ति तमः अहः यत् तं द्वितीयहरिविक्रमनिष्क्रमस्तः ; शेषाद् विभाषेति
कः । विष्णुपादस्यैव अपहृतपाप्मान इमं मार्गं वदन्ति पञ्चिता इति शेषः ।
परिवहस्य वर्त्मनि वर्त्तमानश्चेति भावः । समृद्धिमद्वलुवर्णनात् सदातालङ्कारः ॥ ८ ॥
वसन्ततिलकं हस्तम् । अथ वामनपुराणम्—

“क्रमस्यै तीयमवेक्ष्य दत्तम् महासुरेन्द्रेण विभुर्यंशवी ।

अस्मे ततो लङ्घयितुं त्रिलोकं त्रिविक्रमं रूपमनन्तशक्तिः ॥

कृतानुरूपं दितिजांश्च कृत्वा प्रथम्य चर्वीन् प्रथमक्रमेण ।

महौ महौघैः सङ्घितां महार्णवां जङ्गार रत्नाकरपत्तनैर्युताम् ॥

ततः सनाकं चिदशाधिवासं सीमार्कं चैरभिनन्दितं गमः ।

देवी द्वितीयेन जङ्गार वेगात् क्रमेण देवप्रियमीश्वरौत्तरः ॥”

Change of voice.—येन गमनप्रतिष्ठा त्रिख्योताः सङ्घते । व्यतीर्षि वर्त्तमाने च
प्रविभक्तारिम्भना । ...द्वितीयहरिविक्रमनिष्क्रमस्तः अयं मार्गः उच्यते ।

राजा । मातस्मै, अतः हरेश्वरसम्पर्केण पवित्रोक्तं परिवहवर्त्मनि सञ्चरणात्,
वह्निर्भवेः वाह्नैः अच्युरादिभिः करणैः अन्तःकरणेन मनसा च वर्त्तमानः इति
सवाच्यान्तःकरणः अन्तरात्मा प्रसूदति निर्मली भवति । वह्निस् इत्यव्ययात्
आज् प्रत्ययेन सिद्धः वाङ्मयः । मेघानां पदवी वर्त्मनाम् मेघपदवीम् ।

राजा । शीकरक्लिन्ननेमिः अयं ते रथः अरविबरेभ्यः निष्पतद्भिः चातकैः अचिर-
भासां तेजसा अनुलितैः हरिभिः च बारिगर्भोदराणां घनानां उपरि गतं पिण्डयति ॥ ७ ॥

शीकरैः सुदोदविन्दुभिः तीयदमस्त्रितैरिति भावः क्लिप्ता आर्द्रोक्ता नेमिः चक्र-
प्राणः (अक्षं रक्षाङ्गं तस्यान्ते नेमिः स्त्री स्यात् प्रधिः पुमानित्यमरः) यस्य सः शीकर-
क्लिन्ननेमिः (हेतुगर्भविशेषणमिदम्) अयं ते रथः अराणां अक्राङ्गाणां विबरेभ्यः रम्भेभ्यः
निष्पतद्भिः निर्गच्छद्भिः चातकैः मेघान्मुञ्जीविभिः पञ्चविधैः चातकसन्निधानात् मेघ-
पदव्यामवतरणमनुमीयते इति भावः अचिरं अथं व्याप्य इत्यर्थः भासः यासां तासां
अचिरभासां अणुप्रभासां तेजसा अनुलितैः विद्युत्प्रभारक्षितकलेवरं हरिभिः
इन्द्राद्यैः च करणैः बारि जलं गर्भे मध्ये यस्य तत् तद्याविधं उदरं अभ्यन्तरे येषां तेषां
बारिगर्भोदराणां जलपूर्णाणां घनानां मेघानां उपरि गतं (गुरुंसकं भावे क्तः)
गमनं पिण्डयति सूचयति प्रापयति इति शब्दः । शीकरैः नेमीनां क्लिन्नत्वम्
चातकसन्निधानं अपलायकुरचचेति त्रिभिर्लिङ्गैर्लिङ्गिनीमेव सन्निधिरुद्धितः । काव्य-
लिङ्गमलङ्कारः । मालिनीहस्तम् पिण्डयत्येतात् पिचि छटिकपम् पिण्डयति ॥ ७ ॥

Change of voice.—अनेन शीकरक्लिन्ननेमिना रथेन गतं पिण्डयति ।

मातस्मै । अथादिति व्यङ्ग्येन पञ्चमी । स्वस्य अधिकारः यस्यां सा स्वाधि-
कारा सा चासी भूमिचेति स्वाधिकारभूमिः तत्र ।

राजा । आसथ्ये दर्शनं यस्य सः आसथ्यदर्शनः । उन्मज्जतां शैलानां शिखरात् मेदिनी अवरोहति इव । पादपाः स्कन्धोदयात् पर्णाभ्यन्तरलीनतां विनहति । तनुभावनटसलिलाः आपगाः व्यक्तिं भजन्ति ; पश्य, उत्क्षिपता केन भुवनं मतपाशैः आनीयते इव ॥ ८ ॥

उन्मज्जतां, दूरत्वात् प्राक् पथसि निमग्नानां इव ; इदानीं क्रमेण समिहिततया दृष्टिपथ गच्छतां प्रकटीभवताम् इत्यर्थः शैलानां शिखरात् मृगानां मेदिनी पृथिवी अवरोहति दूरं गच्छति इव । अतिदवीयस्त्वया शैलशिखराणि मृतस्य समदेश-वर्त्तनि इव दृश्यन्ते अः ; इदानीं शैलानां तुङ्गत्वं पृथ्वीतलस्य निम्नत्वञ्च पृथक् लक्ष्यते । पादैः मूलसंघतिभिः पिबन्ति इति पादपाः वृक्षाः स्कन्धानां प्रकाण्डानां उदयात् आविर्भावात्, पर्णानां पताशां अभ्यन्तरे लीनाः प्रच्छन्नाः तेषां भावः पर्णाभ्यन्तरलीनता तां विनहति त्यजन्ति ; वृक्षाः प्राक् पर्णराशयः इव लक्ष्यमाणाः इदानीं मूलादारभ्य सर्वैरेवावयवैरसङ्कीर्णमालीकमीयतां गता इत्यर्थः । तनूनां भावः इति तनुभावः सूक्ष्मत्वम् तेन नष्टं अल्पकृतं अदर्शनं गतमित्यर्थः सलिलं यासां ताः तनुभावनटसलिलाः, दूरत्वात् अदृश्यमानसलिलाः रेखाः इव प्रतीयमानाः आपगाः नद्यः, (अपां समूहः इति आपं आपशब्दात् अण् तेन आपेन गच्छन्ति याः ताः आपगाः) सन्तानैः पुनरपि अपां विस्तारैः व्यक्तिं प्रकाशतां भजन्ति प्राप्नुवन्ति ; पुनरपि सलिलाः दृश्यन्ते इत्यर्थः । पश्य उत्क्षिपता उत्क्षिप्य, ऊर्ध्वमानयता केनापि जनेन भुवनं पृथिवी मम पाशैः आनीयते इव । अतिवेगेन अधोऽवतरणात् पृथ्वीतलस्य तावत्तेव जवेन विप्रतीपगमनं प्रतीयते इति उत्प्रेक्षाखण्डारः । शार्दूलविक्रीडितं व्रतम् ॥ ८ ॥

Change of voice.—मेदिन्या अवरोहते ; पादपाः पर्णाभ्यन्तरलीनतां विनह्यते तनुभावनटसलिखाभिः आपगाभिः व्यक्तिः भज्यते । कोऽपि उत्क्षिपन् भुवनं मतपाशैः आनीयतीव ।

N B.—In the above sloka, how skilfully does the poet display his close observation of the appearance of the surrounding objects in relation to a man moving in a fast running carriage ; and the application by transference of that observation to an imaginary case !

मातङ्गिः । उदारा मङ्गती चासौ रमणीया चेति उदाररमणीया ; उदारो दाढमङ्गती रित्यमरः ।

राजा । कनकस्य रसं निखन्दते लवति इति कनकरसनिखन्दो अनुविपर्येभि-
निभ्यः खन्दतेरप्राप्तिश्च इति पाक्षिकः बलाभावः । द्रुतसुखैः खरत्रिव, पूर्वैः अपरं पश्चिमञ्च समुद्रं अवगाढः प्रविष्टः, सुविशोर्षः इत्यर्थः । । मेघः परिधः इव सुदीर्घा-

গৌলমিষ ইতি মেঘপরিষ: । সানুমান্ পৰ্ব্বত: । পরৌষ: । পরী হনৈরপ্ স্যান্-
করণি চ শব্দযাদিষ: ।

মাতলি: । কৃতসিতা: অশ্বমুখত্বাদিত্যভাব: পুরুষা: ইতি কিস্মপুরুষা: কিস্তরা:
তৈষাং পৰ্ব্বত: । তপ:সিদ্ধি: স্থানং । অথ তপস: ফলং আয়ু লভ্যতে ।

স্বায়ম্ভুবাৎ মরীচৈ: য: প্রজাপতি: প্রবভূব, সুরাসুরগুরু: স: সপত্নীক: অথ তপ-
স্বসি। ঐশ্বর্যম্ভুব: ব্রহ্মণ: অপত্যং পুমান্ ইতি স্বায়ম্ভুব: তস্মাৎ ব্রহ্মতনয়াৎ মরীচৈ:
য: প্রজাপতি: কশ্যপ: প্রবভূব সংজ্ঞে ; সুরাণাং দেবানাং অসুরাণাং দেব্যাदीনাং গুরু:
জনয়িতা স: কশ্যপ: প্রজায়া অদিত্যা সহ বর্त्तमान: ইতি সপত্নীক: (बहुव्रीहौ समा-
सान्त: क:) अथ ईमकूटे तपस्यति तपश्चरति ॥ ८॥

স্বয়ং ভবতি ইতি স্বয়ম্ভু: (ভবতে ক্টিপ্) তস্য অপত্যমিতি অণি ক্তে অরীদিতি
বক্তব্যে ঐশ্বর্যম্ভু ইতি সংজ্ঞাপূৰ্ব্বকবিধানাদনিত্যত্নাৎ গুণ্য ভবজ্ ।

তপশ্চরতি ইতি তপস্বতি “কর্মণী রীমন্ততপোভ্যাং বর্त्तश्चरो:” ইতি তপস্-
শব্দাৎ ক্যজ্ “তপস: পরস্মৈপদং চ” ইতি পরস্মৈপদম্ । When the words
রীমন্ত and তপস: are accusative cases of verbs in the sense of
বর্त्তন and আচরণ respectively, the verbal affix ক্যজ্ is added to
them. But তপস্ with the suffix is used in the পরস্মৈপদ ।

Change of voice.—ঈন প্রজাপতিনা প্রবভূবে ; সুরাসুরগুরুষা তেন
সপত্নীকেন তপস্বতে ।

রাজা । ঐশ্বর্যম্ভুজস্যাবসরা ন খলু ত্যক্তব্য: । ভগবতী মারীচস্য প্রদক্ষিণী-
করণেন বন্দনয়া চ যুগ্মস্য হিতুং পুণ্ড্রমর্জয়িতুমিচ্ছামি ।

মাতলি: । প্রথম: ঐশ্ব: কল্য: সঙ্কল্য: । এষ ইচ্ছা প্রসংসৃতম: ।

মাতলি । ইহা আপনার উপযুক্ত । [কিয়দূর গমন করিয়া] আয়ুশ্চ, এস্থান
ঠাইতে স্বর্গপৃষ্ঠে প্রতিষ্ঠিত বীর যশস্ৰ উৎকর্ষ অবলোকন করুন । দেবগণ অহরহঃ সুর-
দিগের অঙ্গরাগের অবশিষ্টে পীতাদি রঞ্জের দ্বারা কল্পবৃক্ষপ্রসূতবসনে আপনার বীরোচিত
কর্ম গীতনিবন্ধ করিয়া লিখিতেছেন ।

রাজা । মাতলে, পূর্বদিন অহরদিগের সহিত যুদ্ধের (চিত্তার) উৎসুকচিত্ত
ছিলাম, স্বর্গের পথ অবলোকন করি নাই । এক্ষণে আমরা কোন্ বায়ুর পথে
রহিয়াছি ?

মাতলি । যে পরিবহ বায়ু ব্যোমপ্রতিষ্ঠিত ত্রিপথবাহিনী গজাকে বহন করে, এবং
গ্রহনক্ষত্রাদির রশ্মিমণ্ডল ইত্যন্তত: প্রসারিত করিয়া তাহাদিগকে স্ব স্ব চক্রে প্রবর্তিত
করে সেই পরিবহ বায়ুর পথ বলিয়া ইহা অভিহিত এবং ইহা বায়নরূপী হরির দ্বিতীয়
পাদবিক্ষেপ হেতু তম:সম্পর্কশূন্য ।

রাজা। এই নিমিত্ত বাহু ও অন্তরিল্লিঙ্গের সহিত আমার অন্তরাত্মা এসন্ন হইতেছে। [রথচক্র অবলোকন করিয়া] আমরা মেঘপদবীতে অবতীর্ণ হইয়াছি।

মাতলি। কিরূপে জ্ঞানিলেন?

রাজা। ক্রূর ক্রূর জলবিন্দু ঝারা সিন্ধুচক্রপ্রান্ত এই ভবদীর রথ, অরবিবর ঝারা নির্গত চাতকপক্ষী এবং বিদ্যুৎপ্রভার পিণ্ডদেহ অথবা ঝারা সজল জলদের উপর গমন বিজ্ঞাপিত করিতেছে।

মাতলি। আপনি মুহূর্ত্তকাল মধ্যে স্বকীয় অধিকৃত ভূমিতে উপস্থিত হইবেন।

রাজা। [অধোদিকে অবলোকন করিয়া] মাতলে, অতিবেগে অবতরণ হেতু সমুদয়লোক অতি আশ্চর্য দেখাইতেছে। উজ্জ্বল উজ্জ্বল হইতেছে একরূপ প্রতীক্ষমান শৈলরাজির শিখর হইতে পৃথিবী যেন নামিয়া যাইতেছে। মূল ও প্রকাণ্ড প্রদেশের আবির্ভাব হেতু বৃক্ষসমূহ পত্ররাশির মধ্যে বিলীনভাবে পরিত্যাগ করিতেছে। ক্ষীণত্ব হেতু অন্তর্হিতসলিল নদীসমূহ পুনর্বার বিস্তীর্ণতা ধারণ করিয়া প্রকাশ পাইতেছে। দেখুন যেন কেহ পৃথিবীকে উজ্জ্বল উজ্জ্বল করিয়া আমার সমীপে আনয়ন করিতেছে!

মাতলি। অতি নিপুণভাবে অবেক্ষণ করিয়াছেন। [আদরের সহিত অবলোকন করিয়া] আশা, পৃথিবী বিপুল এবং রমণীয়।

রাজা। মাতলে, পূর্ব হইতে পশ্চিম সমুদ্র পর্যন্ত বিস্তীর্ণ, স্বর্ণব্রজবস্ত্রাবী সন্ধ্যা কালীন মেঘমালার স্তায় ঐ কোন্ পর্বত দেখা যাইতেছে?

মাতলি। আরুণ, এটি হেমকূট নামে কিম্বরদিগের পর্বত, তপস্তার সিদ্ধিক্ষেত্র। দেখুন—স্বয়ম্ভুতনয় মরীচি হইতে যে প্রজাপতি উৎপন্ন হইয়াছেন, দেবদৈত্যদিগের জননির্ভর সেই কল্মষপত্নীর সহিত এখানে তপস্তা করিতেছেন।

রাজা। অতএব মন্ত্রলের অবসর অতিক্রম করা উচিত নহে, ভগবান্কে প্রদক্ষিণ করিয়া গমন করিতে ইচ্ছা করি।

মাতলি। অতি উৎকৃষ্ট সঙ্কল্প [অবতরণ অভিনয় করিলেন]।

Matali.—This is quite proper (for you). [*Traversing a little distance*]. Long-lived Prince, see hence the glory of your fame established on the surface of heaven. Yonder gods, thinking of a composition full of meaning,—and capable of being set to music, do write your exploit on clothes of (canvas spread out by) the Kalpa creepers, with colours, the remains of the painting dye of the beauties of heaven.

King.—Anxious as I was yesterday, for the fight with the demons, while ascending the heaven, I did not mark its path. In what region of the winds do we move now?

Matali.—They call it the region or path of the wind named Parivaha, purged from all evil by the second stride of Hari;—the

same Parivaha that bears the three-streamed river situated in the heaven; and causes the planets and stars to move (in their own orbits), having scattered their rays (far and wide).

King.—Hence it is, Matali, that my soul with the external as well as the internal senses becomes calm and delighted—[*Looking at the wheel of the car*]. We have descended to the sphere of the clouds.

Matali.—How do you know that?

King.—This car of yours, with the tire of its wheels wet with minute watery particles speaks of its passing over clouds with their inside full of water, by means of the Chataka birds flying through the openings between the spokes of the wheels; and by the horses of Indra glistening with the flash of lightning.

Matali.—In a little while the long-lived Prince will be in his own dominion, the earth.

King.—[*Looking downwards*]. Matali, the region of human beings is seen to have a wonderful appearance, by reason of (our) descent with rapidity. For so, the earth descends as it were from the top of hills rising up (and appearing to view).—The trees, from the appearance of their stems, are leaving off the state of being concealed within their leaves. The rivers, the waters whereof disappeared by reason of attenuation, (again) get their distinctness on account of their (growing) expansion. And behold, the earth is being brought, as it were, to my side by some one hurling it up.

Matali.—Well observed! [*Looking with admiration*]. Oh! Grand and beautiful is the Earth.

King.—Matali, what is that mountain which having plunged into the eastern and western oceans, appears like a bank of evening clouds, emitting molten gold as it were?

Matali.—long-lived Prince, this is the hill of the Kimpurushas, named Hemkuta, the land of the fulfilment of the fruits of penance. See, the progenitor of the gods and demons, who sprung from Marichi—the son of the self-begotten Brahma, practises penance here with his wife.

King.—Therefore this occasion of (earning) good must not be passed by. I wish to go after having walked round the holy sage.

Matali.—"An excellent idea ! "[*Both act the part of descending*].

राजा । रथाङ्गनेमयः उपोदशब्दाः न, प्रवर्त्तमानं रजः च न दृश्यते ; निरु-
न्वतः तव रथः अभूतलस्यर्शतया अवतीर्णोऽपि न लक्ष्यते ॥१७॥ रथाङ्गानां चक्राणां
नेमयः प्रान्तभागाः उपोदः धृतः कृत इत्यर्थः शब्दः भूमिसंघर्षजन्यः ध्वनिः याभिः ताः
उपोदशब्दाः न,—प्रवर्त्तमानं उच्छिष्टत् रजः धूलिपटलं च न दृश्यते ; अतएव निरु-
न्वतः अश्वान् संयच्छतः तव रथः स्यन्दनः, नास्ति भूतलस्य स्पर्शः यस्य सः अभूतल-
स्यर्शः तस्य भावः तत्ता तया, अभूतलस्यर्शतया, पृथिवीपृष्ठेन सह संसर्गाभावात्, अव-
तीर्णोऽपि, अवरुद्धः सन्नपि न लक्ष्यते अवतीर्णत्वेन न परिज्ञायते । लीकविलक्षणस्ते
रथ इति भावः । वंशस्थविलं वृत्तम् । विशेषोक्तिरखण्डारः लक्षणम् विशेषोक्ति-
रखण्डेषु कारणेषु फलावचः ॥१८॥

Change of voice.—रथाङ्गनेमिभिः...उपोदशब्दाभिः (भूयते) ।...रजः न
पश्यामि ; अवतीर्णमपि रथं न लक्षयामि ।

मातलिः । विशेषः प्रमेदः ।

मातलिः । वल्मीकाईनिमग्नमूर्तिः सन्दष्टसर्पत्वचा उरसा (उपलक्षितः) जीर्ण-
लताप्रतानवलयेन कण्ठे अत्यर्थसंपोडितः ; असंव्यापि शकुन्तलीङ्गनिचितं जटामण्डलं
विभक्तं स्थाणुरिव अचलः असौ मुनिः यत्र अभ्यर्कविम्बं स्थितः ॥१९॥

वल्मीके वामलूरे, पिपीलिकाकृतमृत्स्तूपे अङ्गं यथा तथा नियमा मूर्तिः शरीरं
यस्य स वल्मीकाईनिमग्नमूर्तिः ; बहुकालं व्याप्य तपश्चरन्निति तात्पर्यम्, सन्दष्टा
संलग्ना सर्पत्वक् निर्मोको यस्मिन् तत् तेन सन्दष्टसर्पत्वचा उरसा वक्षसा उप-
लक्षितः (इत्थं भूतलक्षणे वृत्तीया) ; जीर्णानां शुष्काणां लताप्रतानानां लतासमूहानां
लतासूक्ष्मलतानां वा वलयेन वेष्टनेन, कण्ठे गले (अवच्छेदे सप्तमी) अत्यर्थं भृशं
सम्पौडितः दृढं निवद्धः, असौ व्याप्नोति यत् तत् असंव्यापि ; स्तम्भदेशं यावत्
विलम्बमानं, शकुन्तानां पक्षिणां नीडैः कुलायैः (कुलायौ नीडमस्त्रियामित्यमरः)
निचितं व्याप्तं आक्रीर्णमिति यावत् जटामण्डलं विभक्तं धारयन् स्थाणुः कौलश्च
(स्थाणुः कौलि हरि पुमानिति मेदिनी) अचलः स्थिरः असौ मुनिः यत्र प्रदेशे
अर्कस्य सूर्यस्य विम्बं मण्डलं अभिलक्ष्यीकृत्य इति अभ्यर्कविम्बं (लक्षणेनाभिप्रती
आभिमुख्ये इत्यव्ययीभावः, यद्वा अभिरभागे इति कर्त्तृप्रवचनौयसंज्ञावशात् तद्व्योमे
द्वितीया) सूर्यमण्डलं अभिलक्ष्यीकृत्य स्थितः तत्र प्रदेशे मारीचाश्रमः इति वाक्य-
समाप्तिः । स्थाणुरिवेत्युपमाखण्डारः । शार्दूलविक्रीडितं वृत्तम् ॥२०॥

Change of voice.—बन्धूकाईनिमग्रमूर्तिना...अत्यर्थसम्प्रीडितेन...विधत्ता
स्थाणुनेव अचलेन मुनिना अमुना...स्थितम् ।

अर्कविम्बं may be taken either as a compound of the अव्ययी-
भाव kind, or as two words, अभि and अर्कविम्बं । In the first
case, the rule that अभि and प्रति are compounded with words
signifying direction or mark, when the sense of "direction
towards" is implied, is applied. In the second case, अर्कविम्बं
has the second case-ending in connection with अभि ; which
assumes the power of governing an accusative case, except
in the sense of a part or portion.

राजा । कष्टं तपः यस्य तस्मै कष्टतपसे, नमस्त्वद्योगात् चतुर्थी ।

मातलिः । [संयतः निरुद्धः प्रग्रहः अश्वरश्मिर्यस्य सः तं] अदित्या देवमात्रा
परिवर्द्धिताः सन्दारहन्ताः यस्मिन् तम् ।

राजा । निर्वृतिः सुखं तस्य स्थानं । असूतमये क्रुद्धे अवतरणेन यादृश
सुखमुत्पद्यते, अत्र उपगमनेन तथाविधं मे इति अर्थः ।

राजा । कथं इदानीं वर्णिष्यते इति शेषः । रथादवतरिष्यति न वेति प्रश्नः ।

मातलिः । संयन्त्रितः निरुद्धः, सन्धवलनेति भावः ।

राजा । सत्कल्पवृक्षे वने अनिलेन प्राणानां वृत्तिः उचिता । काञ्चनपद्म-
रेणुकपिथे तीर्थे धर्मोपभिक्षिकक्रिया ; रत्नशिलातलेषु ध्यानं ; विबुधस्त्रीसन्निधौ संयमः ;
अन्यमुनयः तपोभिः यत् काङ्क्षन्ति अमी तस्मिन् तपस्यन्ति ॥१२॥

सन्तः विद्यमानाः कल्पवृक्षाः इच्छापूर्वकाः पादपाः यस्मिन् तस्मिन् सत्कल्पवृक्षे
वने अनिलेन वायुना नतु रुचिसंप्रकृतेन स्वाद्येन प्राणानां वृत्तिः वर्त्तनं धारणमित्यर्थः
उचिता अभ्यस्त । सत्यपि अभिलाषानुरूपभोग्यवस्तुप्रदानचमं देवतरी अमी मुनयो
भोगविमुखाः परज्योतिःसाक्षात्काराय तपश्चरन्ति , एवमुत्तरवापि विभाव्यम् ।
काञ्चनपद्मानां हेमकमलानां रेणुभिः परागैः कपिथे पिङ्गलवणैः सुरभौ च इति
वक्तव्यम् तीर्थे जलाशये धर्मार्थे उपभिक्षिकक्रिया स्नानकार्यं निर्वस्यते इति शेषः
रत्नमयेषु शिलातलेषु ध्यानं परमार्थचिन्तनं नतु विहारादिः । विबुधानां देवानां
स्त्रियः तासां विबुधस्त्रीणां अपसरसां सन्निधौ संयमः इन्द्रियनिग्रहः नतु इन्द्रियसेवा ;
अन्ये मुनयः तपोभिः तपःपुण्यैः इत्यर्थः यत् यादृशं कल्पवृक्षादिभोगसाधनान्वितं स्थानं
काङ्क्षन्ति अभिलषन्ति ; तस्मिन् स्थाने अमी मुनयः तपस्यन्ति तपः अनुतिष्ठन्ति ।
पादव्रजे प्रतीयमानपरिसंस्थालङ्कारः । अत्र स्थितानां मुनीनां उत्कर्षवर्णनेन
अन्यमुनिभ्यः व्यतिरेकश्च व्यज्यते । शार्दूलविक्रीडितं वृत्तम् ॥१२॥

Change of voice.—...ব্রহ্মা ভবিতয়া ভূয়তে ।...ক্রিয়য়া ভূয়তে ধ্বনৈঃ...
সংযমৈঃ...ভূয়তে । অম্বমুনিभिः यत् काङ्क्षते ; अमीभिः...तपस्यते ।

মাতলিঃ । তত্‌সর্পিণী শ্রীলমলয়াঃ ইতি সুপ্‌ধাতীঃ শিখিঃ স্ত্রিয়া উপসর্পিণী
ভ্রমরীভরং বর্জমানা । দক্ষস্য অপত্যং স্ত্রী ইতি দ্বাদ্ব্যযণী অদितिঃ তথা দৃঢ়ঃ
অনুযুক্তঃ । নড়াদিভ্যঃ ফক্‌ ইতি দ্ব্যশ্রয়াদ্যৎ ফক্‌ ততঃ স্ত্রিয়া ভীষ্‌ । [ফক =
স্বায়নঃ] ।

রাজা । প্রতিপাল্যঃ অবসরো যস্য সঃ প্রতিপাল্যাবসরঃ । যাবদ্যং পতিব্রতা-
ধর্মবিধয়কঃ প্রস্রাবঃ গোপসংক্রিয়তে তাবদ্বহিঃপৈশ্চিত্যমিত্যর্থঃ ।

মাতলিঃ । অনন্তং অবকামং অন্নিষ্যতি যঃ সঃ অনন্তরান্বেষী । অবসরী সম্যগ্গতি
ভবদাগমনং নিবেদয়িতুং তব স্যাস্থানি ।

রাজা । [বিন্ময়ের সহিত] রথচক্রের প্রান্তভাগ হইতে কোনরূপ শব্দ সমুৎপন্ন
হইল না, ধূলি উখিত হইতেও দেখা বাইতেছে না । আপনি রথগতিনিরোধ করার
রথ অবতীর্ণ হইলেও ভূমিস্পর্শ না হওয়ার অবতীর্ণ বোধ হইতেছে না ।

মাতলি । ইন্দ্র এবং আপনার এই প্রস্তেদ ।

রাজা । মাতলে কোন ভাগে মারীচের আশ্রম ?

মাতলি । [হস্তের দ্বারা দেখাইয়া] যাহার শরীর বন্ধোকণ্ডপে অর্দ্ধনিমগ্ন, বক্ষঃ-
স্থল অহিনির্শ্লোক দ্বারা আশ্লিষ্ট, কঠদেশে জীর্ণলতাসমূহ বেঁটন করিয়া পীড়িত
করিতেছে এবং যাহার স্বক্‌শেপ পর্য্যাপ্ত পক্ষিকুলায়নিচিত জটীভার বিলম্বমান, হৃদয়
স্তায় অচল সেই ঐ মুনি যে প্রদেশে সূর্য্যমণ্ডল লক্ষ্য করিয়া রহিয়াছেন তথায়
মারীচাশ্রম ।

রাজা । কৃচ্ছ্রসাধ্য তপস্তায় নিরত হে ঋষে, আপনাকে নমস্কার করি ।

মাতলি । [রথরাশি সংযত করিয়া] মহারাজ, আমরা অসিতিগরিবর্জিতমন্দার-
বৃক্ষশোভিত প্রজাপতি কণ্ডপের আশ্রমে প্রবেশ করিলাম ।

রাজা । স্বর্গ অপেক্ষা অধিক সুখের স্থান, যেন অমৃতময়হ্রদে অবগাহন করিতেছি ।

মাতলি । [রথ স্থাপিত করিয়া] আপনি অবতরণ করুন ।

রাজা । [অবতরণ করিয়া] মাতলে, আপনি এখন কি করিবেন ?

মাতলি । আমি রথ নিরুদ্ধ করিয়াছি ; আমিও অবতরণ করিব । [অবতরণ
করিয়া] এদিকে আহ্নন [গমন করিয়া] এই ঋষিগণের তপোবনভূমি অবলোকন
করুন ।

রাজা । আশ্চর্য্যব্রিত হইয়া অবলোকন করিতেছি । বনে কল্পবৃক্ষ থাকিলেও
বায়ুদ্বারা জীবনধারণ ইহাদের অভ্যস্ত । ধর্ম্মার্থ স্নানাদিক্রিয়া স্তব্ধকমলেন পরাগরঞ্জিত
সুসজ্জলে নির্বাহিত হয় । রত্নশিলাতলে উপবেশন করিয়া ইহারা ধ্যান করেন,
অঙ্গরোগণ সমীপে ইন্দ্রিয়সংবন করিয়াছেন অল্প মুনিগণ তপস্তা দ্বারা যে স্থান আকাজক
করেন, ইহারা সেই স্থানে তপস্তা করিতেছেন ।

মাতলি। মহাবিগ্ণের প্রার্থনা উত্তরোত্তর উন্নত বিষয় অবলম্বন করিয়া উদ্ধৃ-
গামিনী হয়। [গমন করিয়া আকাশে] বৃক্ষশাকল্য, ভগবান মারীচ কি করিতেছেন ?
কি বলিলে দাক্ষারণী কর্তৃক পৃষ্ট হইয়া। মহাবিগ্ণের পত্নীদিগের সহিত তাঁহার নিকট
পতিততাপ্তর্ঘ্ন সম্বন্ধে বলিতেছেন।

রাজা। [শ্রবণ করিয়া] এই প্রস্তাব শেষ না হওয়া পর্য্যন্ত অবসর প্রতীক্ষা
করিতে হইবে।

মাতলি। [রাজার দিকে দৃষ্টিপাত করিয়া] আপনি এই অশোকবৃক্ষমূলে
অপেক্ষা করুন ; আমি ইন্দ্রগুহর নিকট আপনার বিষয় নিবেদন কবিবার অবসর
অবেষণ করি।

রাজা। আপনি বেরূপ বিবেচনা করেন। [অশোকবৃক্ষমূলে অবস্থান করিলেন]।

মাতলি। রাজ্য আমি গমন করি। [নিষ্ক্রান্ত হইলেন]

King.—[*With wonder.*] The rims of the wheels do not make any noise ; no dust is seen to rise. The car, stopping it as you are, from its not having touched the surface of the earth, is not perceived to have come down, though it has descended.

Matali.—Such is the difference between the long-lived prince and Indra, the performer of hundred sacrifices.

King.—Matali, in what part is the hermitage of Maricha ?

Matali.—[*Pointing with his hand*]. Where yonder sage—motionless as the stem of a tree, with his frame half sunk in an ant-hill, with a serpent's cast-off skin coiling round his breast ; pressed hardly in the neck by a coil of the fibres of a withered creeper, and holding (in the head) a mass of clotted hair descending down to the shoulders, and filled with the nests of birds,—stands facing the solar orb.

King.—I bow to you, the practiser of hard penances.

Matali.—[*Holding in the reins of the car.*] Great king, we are entering the hermitage of Maricha (the lord of creation), the Mandara trees wherein have been reared by Aditi.

King.—This is a place of happiness superior to heaven. I am plunging into a lake of nectar, as it were.

Matali.—[*Stopping the car*]. Let the long-lived Prince get down.

King.—[*Alighting.*] Matali, what will you do now ?

Matali.—The car has been stopped. I too will get down-
[*Doing the same*.] This way, long-lived Prince. (*Walking*)
Let the groves of penance of the holy sages here be seen by you.

King.—Indeed ! I see with wonder. In a forest where there
are the desire-fulfilling trees, (the sages) are accustomed to sup-
porting life by air ; the act of bathing for holy purposes is per-
formed in water yellow with the pollen of golden lotuses ; (sitting)
on precious stones pious meditation is practised, and (even) in the
vicinity of celestial nymphs, self-restrained is resorted to. These
sages practise austerities in a place which other sages aspire to
by means of penance.

Matali.—The aspiration of the great is soaring indeed. [*Walk-
ing,—in the air*] Vridhha Sakalya, what is the holy sage Maricha
doing ? Do you say that being asked by Dakshayani regarding
the duties of a chaste wife, he is telling (them) to her along with the
wives of the great sages ?

King.—[*Listening*] We must wait for an opportunity (to the
end of) this subject of discourse.

Matali.—[*Looking at the king*]. Let your Majesty wait at the
foot of this Asoka tree, while I should be seeking an opportunity
for repoting you to the father of Indra.

King.—As you think (proper).—[*Stands at the foot of the tree*].

Matali.—Long-lived Prince, I depart. [*Exit*].

राजा । [निमित्तं दक्षिणबाहुस्यन्दनरूपं शकुनं] अहं मनोरथाय न आशंसि
हे बाहो किं वृथा स्यन्दसे पूर्व्वावधीरितं श्रेयः दुःखं परिवर्त्तते ॥२३॥ अहं मनोरथाय
अभिलषिताय शकुन्तलासमागमाय न आशंसि ; शकुन्तलाविषयकः मनोरथोऽपि
कल्पयितुं न शक्यः शकुन्तलाप्राप्तिस्तु दूरापाप्ता इति भावः । [मनोरथायेति क्रियया
यमभिप्रेति सोऽपि सम्प्रदानमिति चतुर्थो यद्वा मनोरथं अभीष्टं वस्तु लब्धं
इति क्रियार्थोपपदस्य च कर्मणि स्यामिनः इति चतुर्थी । (आशंसि इति आङ्पूर्व्वात्
शंसतेरिच्छायामात्मनेपदम् । किं किमर्थं हे बाहो वृथा स्यन्दसे^० मुधा ते
स्यन्दनं इत्यर्थः । पूर्व्वं अवधीरितं प्रत्याख्यातं श्रेयः मङ्गलम् दुःखं परिवर्त्तते
दुःखरूपेण परिणतं भवति । अर्थान्तरन्यासः अलङ्कारः ॥२३॥

Change of voice.—... आशंस्यते... स्यन्द्यते (इदितस्तु आशंस्यते) । पूर्व्वावधी-
रितेन श्रेयसा... परिहृत्यते ।

नेपथ्ये—अपलस्य कर्म इति चापलं अविनयः । आत्मनः प्रकृतिः स्वाभाविकः अविनयः ।

राजा । अभूमिः अस्थानम् । तपोवने अविनयः न सम्भवति । अनुबध्यमानः अनुगम्यमानः अनुस्त्रियमाणः इति यावत् । बालस्य बालकस्य इव सत्वं वलं यस्य स बालसत्त्वः स न भवति इति अवालसत्त्वः अतिबालप्रभावः ।

मातुः अर्द्धपीतस्तनं आमर्द्धक्लिष्टकेशरम् सिंहशिशुं प्रक्रीडितुं बलात्कारेण कर्षति । १४ मातुः जनन्याः अर्द्धं यथा तथा पीतः स्तनः येन तं अर्द्धपीतस्तनं अर्द्धपीत-मातृस्तनं सापेक्षत्वेऽपि गमकत्वात् समासः । आमर्द्धेन कर्षणेन क्लिष्टाः दुःखिताः केशराः यस्य तम् ईदृशं सिंहशिशुं सिंहशावं प्रक्रीडितुं क्रीडनार्थं बलात्कारेण बलेन कर्षति, मातुः सकाशात् बलेन दूरं नयति इत्यर्थः । १४

Change of voice.—अर्द्धपीतस्तनः आमर्द्धक्लिष्टकेशरः सिंहशिशुः कृष्यते ।

[निर्द्दिष्टं अनतिक्रम्य इति यथानिर्द्दिष्टं तथोक्तं कर्म यस्य सः यथानिर्द्दिष्टं कर्मो सिंहशावकमाकर्षणं इत्यर्थः] ।

बालः । जृम्भस्व सिंहं दन्तान् ते गणयिष्यामि । जृम्भस्व सुखं व्यादेहि । जृम्भधातुः भ्वादिगणनीयः आत्मनेपदी लट् जृम्भते लिट् जृम्भे लुङ् अजृम्भेत् ।

अविनीतः दुष्टः तत्सम्बोधने, अपत्यात् नास्ति विशेषः प्रमेदः येषां तानि अपत्य-निर्विशेषार्थेण अपत्यकल्पानि । विप्रकरोषि विराध्यसि । संरम्भः क्रोधः संपूर्वात् रभधातोः घञ् रमेरश्वलिटोरितिनुम् । स्थाने युक्त । सम्बन्धां दमनः इति सम्ब-दमनः । कृतं नामधेयं यस्य सः कृतनामधेयः ।

राजा । उरसः जातः इति औरसः (उरस् शब्दात् अण्) अङ्गजः । सिद्ध्यति खेहाद्रं भवति । वत्सल करोति इति वत्सलयति उपखेदयति ।

द्वितीया । केशरिणीं सिंहो लङ्घते लङ्घ्यते अभिभविष्यति ; वर्त्तमानसामीप्ये वर्त्तमानवद्वा इति भविष्यति लट् ।

बालः । [अधरं दर्शयति] वलीयः बलवच्छब्दात् ईयसुनि मतोलुक् ; क्रिया-विशेषणमिदम् । अत्यर्थमित्यर्थः । उपहासार्थं बालानां अधरप्रदर्शनं प्रसिद्धम् ।

राजा । अयं बालः स्फुलिङ्गावस्थया स्थितः एधापेक्षः वज्रिः इव मङ्गलः तेजसः बीजं मे प्रतिभाति ॥ १५ ॥

अयं बालः शिशुः स्फुलिङ्गस्य अवस्था तथा स्फुलिङ्गरूपेण (प्रकृत्यादिभ्यश्चेति द्वितीया) स्थितः एक्षंकाष्ठं (काष्ठं दारिन्धनं त्वेध इधमेधः समित् स्त्रियां इत्यमरः) अपेक्षते इति एधापेक्षः (कर्मण्यण् इति अण्) यद्वा “ ईक्षित्प्रतिभाच्च ” इति वार्तिकेन कर्त्तरि णप्रत्ययः । वज्रिः अमलः इव मङ्गलः तेजसः बीजं अङ्गुरः मे मनःसम्बन्धे प्रतिभाति प्रतीयते इत्यर्थः । अङ्गुरपि वज्रस्फुलिङ्गः काष्ठसंकीर्णेन यथा प्रबलः

सर्व्ववस्तुदहनसमर्थः स्यात्, तथायं कुमारः कालिन विश्वविजयी महाबली भविता
इति तात्पर्यम् । उपमालङ्कारः ॥ २५ ॥

Change of voice.—वीजेन अनेन बालेन वक्रिणा एधापेक्षेण...स्थितेन
भूयते इति प्रतिभायते ।

प्रथमा । क्रीडति अनेन इति क्रीडनं करणे ल्युट् ततः स्वार्ये कन् । क्रीडनकं
क्रीडार्थं द्रव्यम् शालभक्षिकादि ।

राजा । चक्रवर्त्तिनः सार्व्वभौमस्य लक्षणं चक्रं इति चक्रवर्त्तिलक्षणम् ।

“अतिरक्तः करो यस्य यथिताकुलिकी मृदुः ।

आपाकुशाङ्कितः सीऽपि चक्रवर्त्ती भवेदध्रुवम् ॥

प्रसीध्यवस्तुप्रणयप्रसारितः जालयथिताकुलिः करः, इहारागया नवीपसाभिन्नं
अलक्ष्यपचानरं एकपङ्कजं इव विभाति ॥ २६ ॥

प्रसीध्यते अनेन इति क्लृप्त्युटो बहुलमिति करणे यत्प्रत्ययः । प्रसीध्यं लोभ-
नीयं लोभस्य विषयीभूतं इत्यर्थः यत् वस्तु तस्य प्रणयेन प्रार्थनया हेतुना प्रसारितः
सङ्गृह्यार्थं विस्तारितः, जालवत् यथिता अन्योन्यसंश्लिष्टा अलभ्यावकाशा इत्यर्थः
अकुलयः यस्य सः जालयथिताकुलिः तथोक्तः करः हस्तः, इहः रागः यस्याः तथा
इहारागया प्रदीप्तवर्णया सञ्ज्वलया इत्यर्थः नवया उपसा प्रभातेन भिन्नं सन्नीलितं
न लक्ष्यं पद्माणां दलानां अन्तरं विवरं यस्य तत् एकं पङ्कजं कमलं इव विभाति
उपमालङ्कारः । वंशस्थविलं वृत्तम् ॥ २६ ॥

“नवीपसिति पाठः दुष्टः एव उपः शब्दस्य नित्यकौवलात्” इति यच्चायपचानन-
चरणैरुक्तम् तच्चिन्त्यम् । स्त्रीलिङ्गोऽपि उपसृशब्दः अस्ति । वाचस्पत्यकीये उपः-
शब्दः स्त्रीलिङ्गः पठितः तथाच पाणिनिः “प्रतिपदापदविपत्संपञ्चरत्संसत्
परिषदुषः संवित्छत्पुनमुत्समिधः” अत्र भट्टोजिदीक्षितः उवाः प्रातरधिकात्री
देवता । तथाच भवभूतिः “जगदवन्द्यां देवीमुषसमिधः” । अत्र कालेन सङ्ग-
तदभिमानिदेवतायाः अमेदविषया ।

Change of voice.—...प्रसारितेन...यथिताकुलिना करिण...भिन्नेन एक-
पङ्कजेनेव अलक्ष्यपचानरेण विभायते ।

द्वितीया । सुव्रतेति प्रथमायाः नाम । विपूर्व्वान् रमेः णिचि मितं ऋस् इति
ऋस् । वाक् एव इति वाङ्मात्रं तेन कीबलया वाचा । वर्यैः नीलपीतादिभिः
चित्रितः रञ्जितः । अय्ये इति सम्प्रदाने चतुर्थी ।

राजा । दुर्लक्षिताय दुष्टाय अय्ये बालाय स्पृहयामि । दुष्टोऽपि अयं मे प्रियः ।
अय्ये इत्यत्र “सङ्कीरीक्षित” इति सम्प्रदाने चतुर्थी । In connection with the

root স্বর্জ of the *churadi* class that which is desired becomes the dative case and takes the fourth case-ending,

ধন্যঃ অনিমিত্তহাসৈঃ খালচ্চ্যদনমুকুলান্, অখ্যক্তবর্ণরমণীয়বচঃপ্রবচীন্
অহ্মাশ্রয়প্রথয়িনঃ তনয়াত্ বহুন্তঃ তদঙ্করলসা মলিনীভবন্তি ॥২৬॥

ধনং লভ্যারঃ ইতি ধনগণং লভ্যা ইতি যত্ প্রথয়ঃ । ধন্যাঃ পুথুবন্তঃ (মুকুলী
পুথুবান্ ধন্য ইত্যমরঃ) জনাঃ নাস্তি নিমিত্তং কারণং যেষাং তে অনিমিত্তাঃ তথোক্তাঃ
হাসাঃ অনিমিত্তহাসাঃ তৈঃ অকারণহাস্যৈঃ দন্তাঃ মুকুলাঃ ইব ইতি দন্তমুকুলাঃ,
খালচ্চ্যাঃ ইষদহম্ভ্যাঃ দন্তমুকুলাঃ যেষাং তান্ খালচ্চ্যদনমুকুলান্, অখ্যক্তৈঃ
অবিদ্যাত্তমুস্মারিতৈঃ বর্ণৈঃ অম্বরৈঃ রমণীয়া শ্রুতিসুভগা বচসঃ বাক্যস্য প্রবচিঃ প্রসরঃ
যেষাং তান্ অখ্যক্তবর্ণরমণীয়বচঃপ্রবচীন্, স্তবদসমজসবাগ্ভ্যাপারান্ অজস্য ক্রীড়স্য
আশ্রয়ী আরোহণ্যে প্রথয়িনঃ প্রার্থনাবতঃ, উত্‌সঙ্কারোহণীতৃসুকান্ তনয়ান্ পুত্ৰান্
বহুন্তঃ ক্রীড়ি ধারয়ন্তঃ, তেষাং বালানাং অঙ্করলসা গাবপাশ্রুনা মলিনীভবন্তি
বৈশ্বগুপ্তিতলানত্ মালিন্যং মলন্তে । পুথুক্তনামিব ইষ্টকৃতনয়সংস্বর্গসুখমিতি ভাবঃ ।
অধন্যোহেহন ইতি ব্যজ্যতে । পাদদ্বয়ী স্বভাবীক্তিরলঙ্কারঃ । বসন্তমিলকাহবন্ত্ ॥২৬॥

Change of voice.—বহুন্তিঃ ধন্যৈঃ মলিনীভূয়তে ।

রাজা। [দক্ষিণবাহুস্পন্দনরূপ নিমিত্ত অমুভব করিয়া] বাহ তুমি বুধা কেন
স্পন্দন করিতেছ ? শকুন্তলাসাগমরূপ মনোরথের আশাও আমি করিতে পারি না ।
কারণ মঙ্গলবিষয় পূর্ব্বে এত্যাখ্যাত হইলে দুঃখরূপে পরিণত হয় ।

নেপথ্যে—চপলতা করো না । নিজস্বভাবের অনুসরণ করিলে ।

রাজা। [শ্রবণ করিয়া] এত অবিনয়ের যোগ্য স্থান নহে, কাহাকে নিবেশ
করিতেছে । [শব্দানুসারে অবলোকন করিয়া আশ্চর্যের সহিত]

তাপসীদ্বয় কর্তৃক অমুগম্যমান অবালশক্তিসম্পন্ন এই বালক কে ? জননী স্তন
অর্দ্ধপান করিয়াছে এরূপ সিংহশিশুকে কেশাকর্ষণ পূর্ব্বক ক্রিষ্ট করিয়া ক্রীড়া করিবার
জগ্ৰ বলসহকারে আকর্ষণ করিতেছে ।

[তাহার পর ঐ কার্যে ব্যাপৃত বালক তাপসীদ্বয়ের সহিত এবেশ করিল]

বালক । অরে সিংহ মুণ খোল, তোর দাঁত গণিব ।

প্রথম । অবিনীত, সঙ্কুলি আমাদের অপত্য হইতে ভিন্ন নহে, ইহাদিগকে ক্রুদ্ধ
করিতেছ কেন ? তোমার যে ক্রোধ বাড়িতেছে । ঋষিগণ তোমার যে সর্ব্বদমন নাম
করিয়াছেন তাহা উপযুক্ত হইয়াছে ।

রাজা । ঔরসপুত্রে চিত্ত যেমন স্নেহাকূট হয়, এই বালকের এতি আমার মন
সেইরূপ কেন হইতেছে ? নিশ্চয় অপূত্রকতা আমাকে এরূপ বৎসল করিতেছে ।

ষষ্ঠীয়া তাপসী । তুমি যদি ইহার পুত্রকে ত্যাগ না কর, তাহা হইলে এই সিংহী
তোমাকে আক্রমণ করিবে ।

বালক । [ঈষৎ হাতের সহিত] ইং, তারি ভয় পেরেছি । [অধর দেখাইল]

রাজা। কাষ্ঠাপেক্ষী ক্ষূলিঙ্গাবহায় হিত বহির জায় এই বালককে অতি মহৎ তেজের অঙ্কুর বলিয়া বোধ হইতেছে।

প্রথমা। বৎস, এই মুগেন্দ্রশিশুকে পরিচ্যাগ কর, তোমাকে অপর একটি ক্রীড়ার দ্রব্য দিব।

বালক। কৈ, তাহা দাও। [হস্তপ্রসারণ করিল]।

রাজা। কি! এ যে চক্রবর্তীলক্ষণও ধারণ করে।—জালের জায় অস্ত্রোস্ত্রসংগৃহীত অঙ্গুলীবিশিষ্ট এবং লোভনীয় বস্তুর আর্থনায় বিস্তারিত ইহার এই কর, শ্রীপুত্রাগ তরুণ উষায় উন্মীলিত অদৃশ্যশাস্ত্রের একটা পদ্বের জায় শোভা পাইতেছে।

বিতীয়। স্মরণে, ইহাকে কেবল বাক্যে বিরত করিতে পারা যাইবে না। তুমি বাও আম্রার পর্ণশালায় মার্কণ্ডের নামক গুপ্তকুমারের নানাবর্ণে রঞ্জিত মুক্তিকাময়র আঙ্গে সেটা ইহাকে আনিয়া দাও।

প্রথমা। তাহাই করি। [নিষ্ক্রান্ত]

বালক। ততক্ষণ ইহার সহিত ক্রীড়া করি। [তাপসীর দিকে দৃষ্টিপাত করিয়া হাসিতে লাগিল]

রাজা। এই দুই বালককে আমার ভালবাসিতে ইচ্ছা হইতেছে।

বিনা কারণে হাস্য হেতু যাহাদিগের (কুল) কোরক সদৃশ দম্পণ্ডক্তি দৃষ্টি হয়। অস্পষ্ট অক্ষর হেতু যাহাদের বাক্যোচ্চারণ মনোহর এবং যাহারা ক্রোড়ে উষ্ণিতে সমুৎসুক একপ তনয়দিগকে অন্ধে ধারণ করিয়া পুষ্যবান্ ব্যক্তিরাই তাহাদিগের গাত্র ধূলিঘারা মলিনতা প্রাপ্ত হন।

King.—[*Feeling an omen (of throbbing)*]. I hope not for the desire of my heart; why do you, O my (right) arm, throb to no purpose? For good fortune, (if) discarded once, turns into misery.

Behind the scenes.—Don't do acts of naughtiness. How! You have assumed your own nature.

King.—[*Listening*]. This is not a place for wantonness. Who can be this who is being forbidden (thus)? [*Looking in the direction of the sound, with wonder*]. Who is this boy followed by two female hermits, having strength not like that of a boy? He drags by force, for the purpose of playing, a whelp which has half sucked from its mother's breast; and has its mane ruffled and disordered by reason of rough handling.

[*Then enter a child engaged as described, with two female hermits.*]

Boy.—Open your mouth, you lion, I will count your teeth.

First woman.—Naughty child, why do you provoke these animals having no difference from our own children? Ah! there your anger is increasing! That you have been named *Sarvadamana*, (the tamer of all), by the hermits is quite proper.

King.—Why does my mind feel affection for this boy as for a son born of my own heart? Surely the state of being without an issue causes me to feel affection for (it).

Second woman.—This lioness would surely come down upon you, if you do not release her cub.

Boy.—[*With a smile*] Oh! Greatly indeed have I been terrified! [*Pouts his lower lip.*]

King.—To me this boy seems to be the germ of great prowess like fire remaining in the state of a spark, waiting for fuel.

First woman.—My child, leave this young lion; I will give you some other thing to play with.

Boy.—Where is it? Give it to me. [*Extends his hand.*]

King.—What! The sign of a paramount sovereign is borne by him! For so, his hand, stretched for getting the object of temptation, with its fingers sticking close to one another like a web, shines like a single lotus with the interstices between its petals not to be seen, blown by the early dawn of glowing lustre (colour).

Second.—Subrata, he is not to be dissuaded by words alone. Go and bring for him from my cottage the earthen peacock painted with (different) colours, belonging to the hermit-boy Markandeya.

First.—very well [*Exit*].

Boy.—Till then I shall play with it. [*Laughs, looking at the hermit-lady.*]

King.—I like this boy, naughty though he is. (Thrice) blessed are they who—bearing (on their arms) their children, whose bud-like teeth are a little visible by reason of smiles without cause, whose utterance of words is charming on account of indistinct syllables, and who are yearning for getting into (their parents') laps,—become soiled with the dust of their body (*i. e.* of the children.)

तापसी । भद्रं मुखं यस्य इति विद्यते भद्रमुखः सौम्यदर्शनः यथा भद्रेषु मुखमिव इति भद्रमुखं तत्सम्बोधने भद्रमुख । दुःखेन भीक्तुं शक्यः इति दुर्भीचः (मुखते: कर्मणि खल्व् अथवा भीचयते: कर्मणि खल्व्) तादृशः हृद्यहृद्यः यस्य तेन दुर्भीचहृद्यहृद्यः ; यस्मिन्ननेन स्वगन्धियुरयं अनेन बालकेन करिण गृहीतः तद्वत् मया अस्य हृत्तात् भीचयितुं न शक्यते । डिम्बसीला बालकीडा, तथा बाध्यमानः पौत्रमानः क्लिष्टमानः ।

राजा । आश्रमविरुद्धवृत्तिना त्वया जन्मतः सत्त्वसंश्रयसुखः संश्रयः, कृष्णसर्प-
श्रियुना चन्दनः इव किमिति दूष्यते ॥ १८ ॥

आश्रमस्य विरुद्धा प्रतिकुला वृत्तिः व्यवहारः आचार इति यावत् यस्य तेन आश्रमविरुद्धवृत्तिना त्वया जन्मतः जन्मतः प्रवृत्ति वाक्यादारभ्य इत्यर्थः सत्त्वानां प्राप्तिना संश्रयः आश्रमभूतः अतएव सुखः सुखकरः संश्रयः अन्तःश्रवणां नियहः, हिंसीपरमः इत्यर्थः, कृष्णसर्पस्य, उग्रविषस्य सर्पमेदस्य श्रियुना चन्दनः दुमः इव किमिति दूष्यते मलिनमिमानं अपाचयते । चन्दनपत्रेषुपि विशेषणं योज्यम् । उपमा-
लङ्कारः रघोद्धता वृत्तम् । लक्षणां रातपरैरनुरक्तैः रघोद्धता ॥ १९ ॥

जन्मतः इति पञ्चम्याससिख आरम्भार्थत्वात् अपादाने पञ्चमी । कृष्णसर्पः इति नित्यसमासः । दूष्यते इति दूष्यते: णिचि कर्मणि लटि रूपम् “दीवीणी इति णिचि लकारस्य न भौलभावः” ।

Change of voice.—आश्रमविरुद्धवृत्तिः त्वं सत्त्वसंश्रयसुखं संश्रयं कृष्णसर्प-
श्रियः चन्दनमिव दूषयसि ।

राजा । आकारस्य मूर्तेः सदृशं अनु रूपं चेतितं सिंहश्रियकर्षणरूपं कर्म । स्थानप्रत्ययात् अत्र स्थाने चन्द्रियकुमारस्य उत्पत्तिसम्भवः नास्ति इति विश्वासवशात् अहमेवमुत्प्रेक्षितवान् ।

[सिंहश्रियं बालहृत्तात् भीचयन् बालकस्य अङ्गस्थश्रे अनुभूय]

कस्यापि कुलादुरेण अनेन गात्रेषु स्पृष्टस्य मन एव सुखं । यस्य कृतिनः अङ्गात् अयं प्रकटः तस्य चेतसि कां निर्वृतिं कुर्यात् ॥ १९ ॥

कस्यापि अविज्ञातनामादेः मद्भिन्नस्य जनस्य कुलादुरेण वंशप्ररोहेण तनयेन इत्यर्थः अनेन बालकेन गात्रेषु अङ्गेषु (अङ्गेषु सप्तमी) स्पृष्टस्य मन एव ईदृक् निरतिशयं सुखं सम्पद्यते इति शेषः । यस्य कृतिनः पुण्यवतः अङ्गात् तन्वा अयं प्रकटः समुत्पन्नः यस्यायं तनूजः इत्यर्थः तस्य चेतसि अयं बालः कां कौटुम्भी निर्वृतिं सुखं कुर्यात् अजयित तत्र जाने इति वाक्यसमाप्तिः । वृत्तमुपजातिः ॥ १९ ॥

Change of voice.—सुखेन भूयते ।...अनेन प्रकटं भूयते...का निर्वृति-
क्रियते ।

तापसी । रूपेण आकृत्वा संवदति यद्वा रूपं संवदति अनुकरोति या सा रूपसंवादिनी आकृतिरुत्था । अप्रतिलोमः अप्रतिकूलः । “अच् प्रत्यन्वपूर्वत्वात् सामलोमः” इति अचप्रत्यये अप्रतिलोमः इति अदकः शब्दः । The सामन् and लोमन् take the augment अच् when compounded with प्रति अनु and अव ।

राजा । [उपलालयन् हस्तादिना सुश्रून्] व्यपदिश्यते ख्याप्यते अनेन इति व्यपदेशः कुलम् ।

राजा । एकः तुल्यः अन्वयः वंशः यस्य सः । अन्ते भवं इति अन्त्यं (अन्त-शब्दात् यत्) कुलस्य वंशस्य व्रतम् आचारः ।

ये क्षत्रिरच्चार्यै पूर्वै रसाधिकेषु भवनेषु निवासम् उशन्ति ; पश्चात् नियतैक व्रतिव्रतानि तरुमूलानि तेषां गृहीभवन्ति ॥ २०॥

ये पुरुवंशीयाः नरपतयः पूर्वै यौवने क्षितेः पृथिव्याः रचार्यै पालनाय रसैः राजादिभिः मधुरास्वादेषु अधिकानि तेषु (रसाः अधिकानि येषु तेषु इति विग्रहः । राघवभट्टेन कृतः) भवनेषु निवासं अवस्थानं उशन्ति कामयन्ते । पश्चात् वार्द्धके नियतं व्यवस्थितं एकं व्रतिव्रतं येषु तानि तरुमूलानि वृक्षतलानि तेषां राज्ञा अगृह्णाणि गृह्णाणि भवन्ति इति गृहीभवन्ति ; तरुमूलान्येव तैराश्रीयन्ते इत्यर्थः । मालभारिणीवृक्षम् । विषमे ससजा यदा गुरु चेत् सभरा येनतुमालभारिणीयम् । वज्र कान्धो इति धातोः लटि वष्टि, उष्टः उशन्ति । लिट् उवाश, लुङ् अवशीत्, अवा शीत्, लोट् हि उडटि । क्तः उशितः । लङ् अवट् औष्टाम् &c. ॥ २०॥

Changes of voice.—...येः निवासः उश्यते । नियतैकव्रतिव्रतैः तरुमूलैः गृहीभूयते ।

प्रकाशम्—तापसीं प्रतीत्यर्थः । आत्मगत्या स्वगत्या, पादचारेण, रथेन वा मानुषाणां अयं आश्रमः नागन्तुं शक्यः ।

तापसी । अप्सरसा मेनकया सह सम्बन्धः इति अप्सरःसम्बन्धः तेन । मेनका-तनयात्वात् ।

राजा । हन्त इति हर्षे । आशायाः अयं मे पुत्रः इत्येवन्निधायाः आशाया जन्मम् उत्पत्पादकम् इत्यर्थः । एकान्वयसम्भूतत्वं आकृतिगतसादृश्यं च आशायाः प्रथमी हेतुः । का आख्या नाम यस्य किमाख्यस्य किन्नामधेयस्य ।

तापसी । धर्मोद्धार्याः दाराः कलत्रं तान् परित्यजति यस्तस्य । लज्जेः घिगुन् ।

राजा । अस्याः कथायाः अहमेव विषयः । अन्येषां दाराणां पृच्छा नामजिज्ञासा सा एव व्यापारः कर्म्म, न आर्य्यः न साधुजनसम्मतः ।

তাপসী। আচ্ছা! এ আমাকে অবজ্ঞা করিতেছে। [পাৰ্শ্ব অবলোকন করিলেন] এখানে ঋষিকুমারদিগের মধ্যে কে আছে? [রাজাকে অবলোকন করিয়া] মহাশয়, এই বালক হস্তস্বারা দৃঢ়রূপে ধরিয়া এই মুগেন্দ্রশিশুকে বাল্যক্রীড়ায় ক্লেশ দিতেছে, ইহার হস্তগ্রহ আমরা ছাড়াইতে পারিতেছি না, আপনি আসিয়া মোচন করিয়া দিউন।

রাজা। [গমন করিয়া—ঈষৎ হস্তের সহিত] হে মহর্ষিপুত্র, তুমি বাল্যকাল হইতে এইরূপ আশ্রমবিরুদ্ধ আচরণ অবলম্বন করিয়া, কৃষ্ণসর্পশিশু হস্তগত চন্দন তরুকে যেরূপ দূষিত করে, সেইরূপ প্রাণিগণের মুখকর এবং আশ্রয়বরূপ সংযম গুণকে কেন দূষিত করিতেছ?

তাপসী। মহাশয় এ বালক ঋষিকুমার নহে।

রাজা। ইহার আকারমূরূপ কাঁধেই তাহা বলিয়া দিতেছে। কিন্তু স্থানবিশ্বাসে আমরা এরূপ মনে করিয়াছিলাম। [বালকের হস্ত হইতে সিংহশাবককে মুক্ত করিয়া বালকের গাত্রস্পর্শ অনুভব করিয়া স্বগত]।

কোন অবিজ্ঞাত ব্যক্তির কুলাস্থর এই বালক কর্তৃক আমার গাত্র স্পৃষ্ট হওয়ার ঈদৃশ স্বেদাদর হইতেছে। জানিনা যে পুণ্যাস্রার অঙ্গ হইতে এই বালক সমুৎপন্ন, তার চিন্তে এ কীদৃশ স্বেদ উৎপাদিত করে।

তাপসী। [উভয়কে অবলোকন করিয়া] আশ্চর্য! আশ্চর্য!

রাজা। আশ্চর্য কি?

তাপসী। আপনার আকৃতি এই বালকের আকৃতির সদৃশ এই জন্ত বিস্মিত হইয়াছি; আপনি অপরিচিত হইলেও এ আপনার অনুকূল হইল।

রাজা। [বালককে আদরপূর্বক স্পর্শ করিয়া] যদি এই বালক মুনিপুত্র নয়, তাহা হইলে ইহার গোত্র কি?

তাপসী। পুরুবংশ।

রাজা। [আশ্চর্য] আমার সহিত এক বংশ! এই নিমিত্তই ইনি ইহাকে আমার সদৃশ মনে করিতেছেন। পুরুবংশীয়দিগের চরম বয়সে এইরূপ কুলক্রমাগত আচার—যাঁহার ক্ষতি রক্ষার জন্ত যৌবনে নানারসপূর্ণ গৃহে বাস কামনা করেন, তাঁহার বার্ষিক বানপ্রস্থধর্ম অবলম্বন পূর্বক তরুতলকে গৃহরূপে আশ্রয় করেন। [একান্তে] কিন্তু মানুষে আশ্রয়গতিতে এখানে আসিতে পারে না।

তাপসী। মহাশয় যেরূপ বলিতেছেন। ইহার জননী অপ্সারার সহিত সম্বন্ধ-বশতঃ এই দেবগুরু কণ্ঠপের আশ্রমে সন্তান প্রসব করিয়াছিল।

রাজা। [জনান্তিকে] ইহা আশা উৎপাদনের দ্বিতীয় হেতু। (একাশ্যে) তিনি কোন রাজর্ষির পত্নী?

তাপসী। সেই ধর্মদারপরিভাগী (নৃশংসের) নাম করিবার জন্ত কাহার ভাবনা পড়িয়াছে?

রাজা। [স্বগত] এ কথা ত আমাকেই লক্ষ্য করিয়া বলিতেছে। যদি এই শিশুর মার নাম জিজ্ঞাসা করি? কিন্তু পরপত্নীর নামাদি জিজ্ঞাসা করা সাধুজনবিগৃহীত।

Hermit-lady.—Well ! He pays no attention to me. [*Looking about*]. Any one here of the young hermits ? [*Seeing the king*]. Good sir, please come and release this young lion, who is being teased by this boy, in his boyish play,—with a grasp of the hand hard to unloose.

King—[*Approaching with smile*]. O you son of a great saint, why do you, with a course of conduct contrary to the practices of the hermitage, defile, from your very childhood, the virtue of self-control, which is beneficial, and a refuge, as it were, to all creatures ; even as a young one of the cebra does defile the Sandal.

Hermit-lady.—Good sir, he is not a hermit's son.

King.—His action, worthy of his frame, tells it. But from a consideration of the place he is now in, so did we surmise. [*Doing as requested, and feeling the touch of the boy, aside*].

If such is my pleasure being touched in the body by this boy, a scion of the family of some unknown person, what joy must he create in the mind of that fortunate person from whose body he has sprung !

Hermit-lady.—[*Observing both*]. Wonderful ! Wonderful !

King.—Noble lady, what can it be ?

Hermit-lady.—Your person resembles the form of this boy ; hence it is that I have been astonished. He has become submissive to you though you are a stranger to him.

King.—[*Caressing the boy*]. If he is not a hermit's son, what, then, is his family ?

Hermit-lady.—The race of Puru.

King.—[*Aside*]. What ! Of the same family with me ! Hence, indeed, does this lady think him to have resemblance to me. Of the descendants of Puru, this is the family-practice in old age. To them who choose at first to stay in house abounding in pleasures, for the sake of the protection of the earth, the foot of trees becomes, in old age, a house, where only the vow of ascetics is resorted to. [*Aloud*]. But this is not accessible to men by their own power.

Hermit-lady.—As your reverence says. The mother of the boy from her relation to an Apsara, has given birth to him in this grove of penance of the father of the gods.

King—[*Aside*]. Ah ! This is another support to my hopes. [*Aloud*]. What is the name of the royal saint whose wife she is ?

Hermit-lady—Who ever cares to think of mentioning the name of that disowner of his own lawful wife ?

King.—[*Aside*] This story alludes to me. Well, If I ask the name of the mother of this boy ; or it is dishonourable to ask about another's wife.

तापसी । शकुन्तस्य पत्निः सृष्टिकामयूरस्य इत्यर्थः लावण्यं रमणीयत्वं ।

उमे । नाम्नः शाकुन्तलेति आख्यायाः सादृश्यं तेन ।

द्वितीया । भणितः कथितः ।

राजा । नाममात्रस्य प्रस्तावः उल्लेखः, मृगतण्डिका मरीचिका पिपासीरिव, मम विषादाय चेतसो भङ्गाय कल्पते ।

बालः । मे मङ्गलं कथ्यर्थानां प्रीयमाण इति चतुर्थी । भद्रः रमणीयः, सुन्दरः इति यावत् मयूरः । [क्रीडनकं क्रीडाद्रव्यं] ।

प्रथमा । रक्षाकरण्डकं, रक्षाकरण्ड एव इति रक्षाकरण्डकम्, कश्चित् स्थायिकाः प्रकृतेः लिङ्गवचनान्यतिवर्तन्ते इत्युक्तेः क्लीबत्वम् । “करण्डो मधुकोशं स्यात् वीटिकाखण्डकोशयोः” इति राघवभट्टधृतकोषः । रक्षाकरण्डकं रक्षावीटिका । अन्महे इति विख्याये अव्ययम्—“विख्याये अन्महे अन्म नित्यं स्त्रीभिः प्रयुज्यते इति भरतः ।

उमे । अबलभ्येति अलं योगात् क्लीबत्वं उपसर्गपूर्वत्वात् । [उरसि निहितः हस्तः याभ्यां ते उरोनिहितहस्ते] ।

प्रथमा । जातस्य बालकस्य कर्म इति जातकर्म संस्कारविशेषः । तथाच मनुः प्राङ्नाभिवर्द्धनात् (स्तेदनात्) पुंसो जातकर्म विधीयते ।

राजा । किंकिर्द्धि विकारः सर्पभावः । अप्रत्यक्षं प्रत्यक्षं कृता इति प्रत्यक्षीकृता ।

उमे । अनेकवारान् ।

राजा । मनोरथं पुत्रविषयकं अभिलाषं पूर्णं सफलं सन्तं कथं न अभिनन्दामि मनोरथविषयीभूतं इमं बालं कथं न आलिङ्गनादिना अभिनन्दामि । [परिष्वजते आलिङ्गति] ।

द्वितीया । नियमे प्रीयितवर्णकया आचरितव्ये आचारे, व्रते इत्यर्थः व्यापृता नियुक्ता तस्यै । क्रियाग्रहणमधिकतममिति सम्प्रदाने चतुर्थी ।

[एकां वेषीं सर्पाकाररक्षितकेशवेशं, प्रोषितभर्तृकायाः कवरीवन्धननिषेधात्, श्रति या सा एकवेषीधरा] ।

शकुन्तला । विकारस्य सर्पभावीपगमस्य काले, प्रकृतौ स्वरूपे तिष्ठति या ताम् प्रकृतिस्यौ ओषधिरूपेण स्थितां युता ईदृशमसन्दिग्धं प्रमाणं लब्ध्वा अपि आत्मनः स्वस्थाः भागधेयेषु भाग्येषु विषये मम आशा नासीत् । ईदृक् मे दुरदृष्टं यत् तस्य शुभपरिणामः आशायाः अपि अविषयः ।

राजा । परिधूसरे वसने वसाना, नियमन्नाममुखी धृतैकवेषिः शुद्धशीला या, एषा अतिनिष्कलणस्य मम दीर्घं विरहव्रतं विभर्ति ॥ २१ ॥

परिधूसरे मलिने, वसने, उत्तरीयं अन्तरीयकञ्च वसाना आच्छादयन्ती, परिदधाना इति यावत्, नियमेन व्रतनिवन्धनेन आचारेण, चामं चीणं कृशमिति यावत् मुखं यस्याः सा नियमन्नाममुखी परिपाण्डुदुर्वलकपोला इत्यर्थः स्वाङ्गाञ्चोपसर्ज्य-नादसंयोगोपधादिति पाक्षिकः ङीप् धृता एका वेषि यया सा धृतैकवेषिः शुद्ध, निर्मल शीलं यस्याः सा शुद्धशीला पूताचारा या एषा शकुन्तला अतिनिष्कलणस्य अतिनिष्ठुरस्य मम दीर्घे व्यापि विरहव्रतं विभर्ति धारयति ॥ २१ ॥

विरहव्रतमित्यत्र—“आचारं मुदिते हृष्टा प्रोषिते मलिना कृशा । मख्णं वज्जयेत् मारी तथा प्रोषितभर्तृका । देवताराधनपरा तिष्ठेन्नृद्धिने रता ।” “क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे वासं त्यजेन् प्रोषितभर्तृका” इत्यादिसंहितापुराणवचनानि द्रष्टव्यानि । यथावदवस्तुवर्णनात् स्वभावोक्तिरलङ्कारः ।

अनुरूपो भावः—उत्तरचरिते ।

परिपाण्डुदुर्वलकपोलसुन्दरं
दधती विलोलकवरीकमाननम् ।
कलणस्य मूर्तिरिष वा शरीरिणी
विरहव्यथेव वगमेति जानकी ॥

Change of voice.—वसानया नियमन्नाममुख्या धृतैकवेष्या शुद्धशीलया यया एतया...विरहव्रतं भिद्यते । वस आच्छादने इति अदादिगणौयात् आत्मनेपदिनः धातोः कर्त्तरि शानच् स्त्रियां वसाना । लट् वसे, लिट् ववसे, लुङ् अवसिष्ट ; क्तः वसितः ।

शकुन्तला । [पश्चात्तापः अनुतापः अनुशयः इति यावत् तेन विवरणं मलिनः तम्] कृतं रक्षामङ्गलं यय तम् ओषधिरूपया रक्षया सनाथदेहं दारकं पुत्रं दूषयति अपवित्रं करोति*स्वगात्रस्यर्गेन ।

রাজা। কীর্ত্ত্যৈ ক্ষুরস্য কৰ্ম্ম ইতি অন্ম্ প্রত্যাখ্যানকৰ্পং নৈতুৰ্য্যম্ অনুকূল-
পরিণামঃ উদকঃ যস্য তন্ অনুকূলপরিণামং যমীদৰ্কং যজ্ঞাদহং ত্বয়া প্রত্যাখ্যানতঃ ;
মত তব মহত্বং গরীয়ঃ ইতি প্রদর্শনস্য অবকাশঃ সম্ভ্রান্তঃ অতঃ কীর্ত্ত্যস্য স্যলত্বম্ ।

শকুন্তলা। মনুসরঃ অশ্বযুধদেবঃ পরিত্যক্তঃ যেন তেন পরিত্যক্তমনুসরীণ,
ত্যক্তবীরেণ ইত্যর্থঃ ।

তাপসী। [স্মৃতিকাময়ূরহন্তে] সৰ্কদমন, শকুন্তলাবণ্য দেখে ।

বালক। [দৃষ্টিপাত করিয়া] আমার মা কোথায় ?

উভয়ে। এই মাতৃবৎসল শিশু নামসাদৃশ্যে বঞ্চিত হইয়াছে ।

দ্বিতীয়। বৎস এই স্মৃতিকাময়ূরের রমণীয়তা দেখে, ইহাই তোমাকে বলিয়াছি ।

রাজা। [আশ্চর্যত] ইহার মাতার নাম কি শকুন্তলা ? একরূপ নামের সাদৃশ্য
অনেক আছে। তবে কি এই নামোন্মেষে মৃগতৃক্ষিকার স্থায় আমার নিবাদের জন্ম হইল ।

বালক। মা এই স্থলর ময়ূরটি আমার ভাল লাগিতেছে । [ময়ূর গ্রহণ করিল]

প্রথমা। [অবলোকন করিয়া উৎসেহের সহিত] ওমা ! ইহার একোষ্ঠে রক্ষা-
বন্ধন দেখিতেছি না ।

রাজা। উদ্বিগ্ন হইবেন না। সিংহশিশুর সহিত সংসর্দনহেতু ইহা এই পড়িয়া
গিয়াছে [তুলিতে ইচ্ছা করিলেন]

উভয়ে। ইহা তুলিবেন না। ইনি যে তুলিয়া লইয়াছেন। [বিস্ময়হেতু বক্ষঃ
স্থলে হস্ত দিয়া পরস্পরের দিকে দৃষ্টিপাত করিলেন]

রাজা। আমাকে কি নিমিত্ত নিবেদন করিয়াছিলেন ?

প্রথমা। মহাশয় শুনুন ; এই অপরাধিতা নামে ওষধি ইহার জাতকৰ্ম্ম সময়ে
ভগবান্ মারীচ দিয়াছেন। ইহা ভূমিতে পতিত হইলে শিশুর পিতা মাতা এবং নিজ
ব্যতিরেকে অন্য কেহ ইহা গ্রহণ করে না ?

রাজা। যদি গ্রহণ করে ?

প্রথমা। তাহা হইলে ইহা সৰ্প হইয়া তাহাকে দংশন করে ।

রাজা। আপনারা কখনও ইহার এইরূপ বিকৃতিবস্থা প্রত্যক্ষ করিয়াছেন ?

উভয়ে। অনেক বার ।

রাজা। [আশ্চর্যের সহিত আশ্চর্যত] আমার মনোরথ সম্পূর্ণ হইয়াছে, ইহাকে
কেন অভিনন্দন না করিব ? [বালককে আলিঙ্গন করিলেন]

দ্বিতীয়। স্বত্রেতে এস এই বৃত্তান্ত নিয়মব্যাপ্তা শকুন্তলাকে বলিগে ।

[উভয়ে নিভ্রাঙ্ক]

বালক। আমাকে ছাড়িয়া দাও আমি মার নিকট যাইব ।

রাজা। পুত্র, আমার সহিত মাতাকে অভিনন্দন করিবে ।

বালক। আমার পিতা দুষ্টান্ত ভূমি নহে ।

রাজা। [ঐষৎ হাস্যের সহিত] এই বিবাদই বিশ্বাসোৎপাদন করিতেছে ।

[তাহার পর একবেণীধরা শকুন্তলার প্রবেশ]

শকুন্তলা। সর্বদমনের ওষধি বিকারপ্রাপ্ত হইবার সময়েও অবিকৃত আছে ইহা শুনিয়াও আমার নিজ ভাগ্যের প্রতি আশা হয় নাই। অথবা সাধুমতী যেরূপ বলিয়াছে তাহাতে ইহা সম্ভব হইতে পারে।

রাজা। [শকুন্তলাকে অবলোকন করিয়া] ইনি সেই শকুন্তলা, সাধুশীলা ও নিয়মহেতু কৃশাননা, যিনি ধূসর বস্ত্র পরিধান করিয়া পৃষ্ঠে একবেণী ধারণপূর্বক এই অতি নৃশংসের (আমার) দীর্ঘ বিরহরত ধারণ করিতেছেন।

শকুন্তলা। [পশ্চাত্তাপহেতু মলিন রাজাকে অবলোকন করিয়া] ইনি ত আৰ্য্য পুত্রের স্তায় নহেন। তবে কে এ রক্ষামঙ্গলাদিসহিত আমার পুত্রকে নিজগাত্রসংসর্গে দূষিত করিতেছে।

বালক। [জননীর নিকট গমন করিয়া] মা, এই একজন কে আমাকে পুত্র বলিয়া আলিঙ্গন করিতেছে।

রাজা। প্রিয়ে, তোমার প্রতি যে নিষ্ঠুরতা প্রদর্শন করিয়াছিলাম তাহার পরিণাম অশুকুল হইয়াছে যেহেতু তুমি আমার চিনিতে পারিয়াছ দেখিতেছি।

শকুন্তলা। [আশ্চর্যত] হৃদয় আশ্চর্য হও। রোষ এবং মৎসর পরিত্যাগ পূর্বক অদৃষ্ট আমার প্রতি অশুকল্পা করিয়াছে। ইনি আৰ্য্যপুত্রই।

Hermit-lady.—[*Entering with the earthen peacock in her hand.*]
Sarvadamanā, look at the beauty of the bird (Sakunta).

Boy.—[*Glancing round.*]. Where is my mother? (*Mistaking the word sakunta for Sakuntala his mother.*)

Both.—Devoted as he is to his mother, he has been deceived by the similarity of name.

Second.—You have been told, child,—“Look at the beauty of the earthen peacock.”

King.—[*Aside.*]. Is “Sakuntala” his mother’s name? But then there are similarities of names. Is then this mention of the name to tend, like the mirage, to my despondency and gloom?

Boy.—Mother, this beautiful peacock is agreeable to me. [*Takes the toy.*]

First.—[*Looking with anxiety.*]. Alas! the amulet [lit. the scroll of creeper for protection] is not seen on his wrist.

King.—Don’t be anxious. Here is it fallen from the wrist on account of wrestling with the cub of a lion. [*Wishes to pick it up.*]

Both.—Don’t take it up. Why! He has already taken it up!

[*Both look at each other with astonishment, having placed their hands on their chest*]

King.—Why have we been forbidden ?

First.—Listen, good sir. This is a herb, named Aparajita, given by the holy sage Maricha at the time of his natal ceremony. Excepting his parents, and himself, none takes it up when fallen on the ground.

King.—If some one takes it up ?

Both.—Then becoming a serpent, it bites him.

King.—Have you ever seen its transformation ?

Both.—Several times.

King.—[*With joy, aside*] Why shall not I, then, hail my heart's wish entirely fulfilled ? [*Embraces the boy*].

Second.—Suvrata, come, let us inform Sakuntala, engaged in her vow, of this matter. [*Exeunt*].

Boy.—Leave me, I will go to my mother.

King.—My child, you will greet your mother with me.

Boy.—Dushyantā is my father ; not you.

King.—[*With a smile*]. This dispute, or contradiction itself convinces me.

[*Then enter Sakuntala, with her hair woven into a single braid*]

Sakuntala.—Hearing the amulet of Sarvadamana to be in its natural state, even at the time of transformation, I had hardly any hope about my good fortune. Or, as Sanumati reported it, it may be possible.

King.—[*Looking at Sakuntala*] Ah ! This is that very lady Sakuntala, who of stainless character, with her face emaciated on account of the vow, wearing cloths brown with dust and holding a single braid of the hair, observes the long vow of [occasioned by] separation from me, a most heartless wretch.

Sakuntala.—[*Seeing the king pale with remorse*] He is indeed not like my husband ; who then can he be that defiles, with the contact of his body, my boy, to whom the auspicious amulet has been given ?

Boy.—[*Going to his mother*]. Mother, here is a certain person who embraces me, calling me his son.

King.—My love, even the cruelty shown to you has had a favourable termination, since I find myself now recognised by you.

Sakuntala.—[*Aside*]. Breathe freely my heart. I have been taken compassion on by fate that has left its malice against me. He is indeed my husband !

राजा । सुमुखि, दिव्या त्वं श्रुतिभिन्नमोहतमसः मे प्रमुखे स्थितासि ; रोहिणी शशिनः उपरागान्ते योगं समुपगता ॥ २ ॥

सुशीमर्नं मुखं यस्याः सा सुमुखी, तत्सम्बोधने, दिव्या भागेनैव त्वं श्रुत्या, श्रुतिशक्तेराविर्भावेण भिन्नं निरस्तं मोहतमः यस्य तस्य, श्रुतिभिन्नमोहतमसः, मोहध्वंसात् उद्बुद्धकरणस्य मे प्रमुखे पुरतः स्थितासि वर्तसि । एतदेव सीताहरणं व्यनक्ति । रोहिणी नखत्रभेदः शशिनः चन्द्रस्य उपरागः गृहणं (उपरागी गृही राहुयसेत्विन्दौ च पुष्णि च इत्यमरः) तस्य अन्ते अवसाने योगं सम्बन्धम् उपगता प्राप्ता । गृहणान्ते रोहिण्या इन्दोरिव मोहान्ते त्वया मे समागमः संवत्सः इति समुदितोऽर्थः । मोहतमः इत्यत्र मोहः तमः इव इति उपमितिसमासः, कार्यः रूपकसाधकप्रमाणाभावात् । “अथाभ्यां यततद्भां एकवाक्यत्वादिति” यत् राघवभट्टे-नीकं तत्र विचारसहं ; अत्र वाक्यद्वयस्य भिन्नत्वं स्वतएव अवभासते ; एकवाक्यत्वव्यापनप्रयासः कष्टकल्पनासाध्य एव । अतएव नात्र निदर्शनालङ्कारः किन्तु दृष्टान्तः । रोहितशब्दस्य स्त्रियां रोहिणी, रोहिता इति पदद्वयं भवति । “वर्षादनुदात्तानीप-धात्वीनः” इति तस्य नत्वम् ।

Change of voice.—त्वया स्थितम् ।...रोहिण्या योगः समुपगतः ।

राजा वाक्येण जयशब्दे प्रतिषिद्धे अपि मया जितं, यतः ते असंस्कारपाटलोष्ठपुटं मुखं दृष्टम् ॥

वाक्येण, दीर्घविधीगादनन्तरं भटिति घटनया पूर्वनिर्धारणकारणेन च युगपत् हर्षकालुष्यादिभावश्रवणत्वात् सुहृदपचीयमानेनामुसम्भारिण, जय इति शब्दे प्रतिषिद्धे निवारिते कण्ठे एव विलीने सति इत्यर्थः मया जितम् ; प्रतिकूलचारिण्यपि वाक्ये मया जयो लब्धः ; यत् यस्मात् असंस्कारिण संस्कारविरहेणापि पाटलं स्वभावतस्तं ओष्ठपुटं यस्मिन् तत् तादृशं ते मुखं दृष्टम् । तत्र दर्शनेनैव मे जयः इत्यर्थः । वाक्यार्थस्य हेतुत्वेनीपन्यासात् काव्यलिङ्गमलङ्कारः ।

Change of voice.—अहं जितवान्...दृष्टवान् ।

राजा । सुतनु, ते हृदयात् प्रत्याक्षिप्यस्त्रीकं अपेतु । तदा मे किमपि बलवान्

मनसः सम्प्रोहः अभूत् । प्रवलयतमसां शुभेषु एवम्प्रायाः वृत्तयः, अन्यः शिरसि क्षिप्तां सज्जमपि अहिं शङ्कया धुनोति ॥ २४ ॥

श्रीभना तनूर्यस्याः सा सुतनूः स्त्रियां मूर्त्तिं सानुस्तनूरित्यमरः तत्सम्बोधने हे शकुन्तले, तव हृदयात् प्रत्यादेशेन प्रत्याख्यानेन यत् व्यलौकिकं (“व्यलौकिकत्वप्रियेऽप्युते”) त्रिप्रियं दुःखमित्यर्थः तत् अपैतु दूरे प्रयातु तदप्रियं विचार इत्यर्थः । तदा हस्तिनापुरे त्वदुपस्थानसमये मे मम किमपि निरतिशयमित्यर्थः वलवान् अतिप्रबलः मनः सः चित्तस्य समोहः अभूत् अतएव त्वं प्रत्याख्याता अभूः । शुभेषु विषये प्रबलं तमः अज्ञानं भ्रमनिश्चयनं येषां तेषां प्रवलयतमसां मोहाच्छ्रान्तां प्रायेण एवं इति एवम्प्रायाः (सुप्तसुपेति समासः) ईदृश्यः वृत्तयः आचाराः भवन्ति ; मूढा हि शुभान्यपि नाद्रियन्ते (इति सामान्येन समर्थनात् अर्थान्तरन्यासः) तत्र दृष्टान्तमुदाहरति ; अन्यः अशुभ्यां हीनो जनः शिरसि क्षिप्तां न्यक्तां स्रजं मालामपि अहेः शङ्का तया सर्पभ्रमेण धुनोति कम्पयति शिरश्चलनेन दूरे निक्षिपति इत्यर्थः ॥ २५ ॥

“नैसर्गिकीसुरभिषः कुसुमस्य सिद्धा मूर्द्धिस्थितिर्नचरणैरवताडनानि” इति जानन्नपि यदहं त्वां निराकृतवान् तव वलवान् मोह एव हेतुः अतः चतन्यो सोऽपराध इति भावः ।

धुनोति इति स्वादिगण्णीयात् धु धातोः खटिक्पम् लिट् दुधाव, दुधवे, लुङ् अधावौत् अधोष्ट । धूञ् कम्पेन इति धातुरस्ति अयं स्वादौ क्रादौ तुदादौच ; आदौ अपि वीपदेवेन पठ्यते । तथाच कविरहस्ये—

धूनीति चम्पकवनानि धुनीत्यशोक चूतं धुनाति धुवति स्फुटितातिमुक्तम् ।

वायुर्विधूनयति चम्पकपुष्परेणून् यत्कानने धवति चन्दनमञ्जरीम् ॥

Change of voice.—...प्रत्यादेशव्यलौकेन अपेयताम् । किमपि वलवता सम्प्रोहेन अभवि । वृत्तिभिः एवम्प्रायाभिः भूयते । अन्येन क्षिप्ता स्रक् भूयते ।

शकुन्तला । सुचरितं श्रीभनं कर्म तस्य प्रतिबन्धकं शुभकर्मणः परिपाक-प्रतिफलं किमपि पूर्वस्मिन् अन्धनि कृतं मलिनात्मकं कर्म तस्मिन् समये फलपाकोन्मुखं अभवत् येन हेतुना अनुक्रीशेन दयया सह वर्तमानः सानुक्रोशः सकलसोऽपि भवान् मयि विरसः वीतरागः संवृत्तः जातः । शङ्कारादौ विषे वीर्ये गुणे राने द्रवे रस इत्यमरः ।

शकुन्तला । अथेति प्रश्ने । दुःखं भजते इति दुःखभागी (भजतेर्धिष्णुः) ।

राजा । विषाद एव शल्यं इति विषादशल्यं तत् उद्धतं उन्मूलितं येन सः उद्धतविषादशल्यः ।

हे सुतनु मया पूर्वं वद्धविन्दुः अधरं परिबाधमानः यः ते वार्षः मोहात् उपेक्षितः, अद्य आकुटिलपद्मविशेषं तं वार्षं प्रवृज्य विगतानुश्रवः भवेन्नम् ॥ २५ ॥

ময়া পূৰ্ব্বং তদা ইত্যর্থঃ বহ্বাঃ বিন্দবঃ যৈন সঃ বিন্দুক্ৰমেণ পতন্ ইত্যর্থঃ অধরং পরিবাহমানঃ উত্থীড়য়ন্ বিমলৈ সুকুমারি চ অধরৈ পতিত্বা উজ্জ্বলত্বা তস্য স্নানি মাপাদয়ন্ যস্মৈ বাণ্যঃ অশ্রুতিশয্যঃ সৌহৃদ্যে অতীতভাৰাৎ উপেখিতঃ ন প্রমুঢ়ঃ অদ্য আকুটিভেষু অরাসিষু পদ্মসু নেত্রলীমসু বিলগ্নং, শয্যেযু নৌহারবিন্দুমিব, পদ্মসু সংলগ্নং তং তজ্জাতীয়ং বাণ্যং প্রমুঢ়্য বিশোধ্য বিগতঃ দূরীভূতঃ অনুশয়ঃ প্রসাদমাপঃ যস্য সঃ বিগতানুশয়ঃ উন্মূলিতহৃদয়শস্যঃ ইত্যর্থঃ भवाङ्गि ११२५॥

সৃজঘাতুরদাদিঃ পরস্মৈপদী—লট—মাটি সৃষ্টঃ, সৃজনি, মার্জ্জন্নি । লঙ্—অমার্জ্, অসৃষ্টাম্ অসৃজন্ অমার্জ্জন্ । লিট মমার্জ্, সমৃজতুঃ মমার্জতুঃ &c. মমার্জিথ, মমার্জ । লুঙ—অমার্জীত, অমার্জীত, &c.

Change of voice.—বহুবিন্দু'...পরিবাহমানং যং উপেখিতবানহম্ । ময়া বিগতানুশয়েন ভূয়তে ।

রাজা । অপলব্ধঃ প্রাণিঃ । লমেঘজ ।

শকুন্তলা । প্রত্যাশয়নং বিশ্বাসীত্বপাদনম্ । বিষমম্ অত্যনুচিতং অনিষ্টমিত্যর্থঃ ।

রাজা । ঋতুনা-বসন্তেন সহ সমবায়ঃ সমাগমঃ তস্য চিহ্নং প্রত্যায়কং লক্ষণং কুমুদং স্তম্ভা ধারয়তু । ময়া সহ পুনঃ সমাগমস্য চিহ্নং হৃদং অঙ্কুরলীযকং ত্বং ধারয় ।

শকুন্তলা । পুনরপি কিমপি অনিষ্টং সাধয়িষ্যতি ইতি মে ভয়ম্ ।

রাজা । শ্রিয়ে, স্মৃতির আবির্ভাবে যখন আমার মোহাকার দূর হইয়াছে সেই সময়ে মৌজাগ্যক্রমে তুমি আমার সম্মুখে উপস্থিত হইয়াছ । গ্রহণান্তে রোহিণী শশীর সহিত মিলিত হইয়াছে ।

শকুন্তলা । আর্ধ্যপুত্রের জয় হউক । [অর্ধ উচ্চারণ করিয়া বাপ্পনিরুদ্ধকণ্ঠে বিরত হইলেন]

রাজা । সুন্দরি, বাপ্পকর্ষক জয়শব্দ নিরুদ্ধ হইলেও আমার জয়, কারণ আমি সংস্কারাভাবেও পাটল ওষ্ঠপুটালঙ্কৃত তোমার মুখ দর্শন করিয়াছি ।

বালক । মা, এ কে ?

শকুন্তলা । বৎস, তোমার ভাগ্যকে জিজ্ঞাসা কর ।

রাজা । [শকুন্তলার চরণে নিপতিত হইয়া] সুন্দরি, তোমার হৃদয় হইতে প্রত্যাখ্যান-দ্রুতঃ বিগত হউক । সেই সময়ে আমার কেমন এক অতিপ্রবল মনের ভ্রম উপস্থিত হইয়াছিল । মোহাচ্ছন্ন বাক্তিগণের শুভ বিষয়ে প্রায়ই এইরূপ আচরণ হইয়া থাকে । অন্ধ বাক্তি মন্তকে নিক্ষেপ্ত মালাকেও সর্পলঙ্কার কল্পিত করিয়া পরিত্যাগ করে ।

শকুন্তলা । আর্ধ্যপুত্র, উঠুন । নিশ্চয় আমার পূর্বজন্মার্জ্জিত কোন শুভফলের বিরোধী কল্প সেই সময়ে ফলোন্মূখ ছিল । সেই হেতু আর্ধ্যপুত্র নদয় হইলেও আমার প্রতি বিরস হইয়াছিলেন ।

রাজা । [উঠিলেন]

শকুন্তলা। এই হতভাগ্য ব্যক্তিকে আপনি কিরূপে স্মরণ করিলেন।

রাজা। বিষাদশাল্য উদ্ভূলিত করিয়া বলিব। হৃদয়, বিন্দু বিন্দুরূপে পতিত হইয়া তোমার অধরে পীড়াপ্রদ যে বাষ্প আমি পূর্বে মোহবশতঃ উপেক্ষা করিয়াছিলাম, ঈষৎ কুটিল পল্লবরাজিতে বিলগ্ন তোমার সেই বাষ্প অদ্য বিশোধিত করিয়া আমি হৃদয়ের পরিতাপ দূর করিব। [অশ্রু মুছাইয়া দিলেন]

শকুন্তলা। [অঙ্গুরীয় অবলোকন করিয়া] স্বামিন্, এই সেই অঙ্গুরীয়।

রাজা। এই অঙ্গুরীয় প্রাপ্তিহেতু স্মৃতি পুনঃ প্রাপ্ত হইয়াছি।

শকুন্তলা। আধ্যাত্মের বিশ্বাসোৎপাদন সময়ে ইহা দুর্লভ হইয়া অতিশয় অনিষ্ট উৎপাদন করিয়াছিল।

রাজা। লতা বসন্তঋতুসমাগমের চিহ্নস্বরূপ কুহুম ধারণ করুক।

শকুন্তলা। আমি ইহাকে বিশ্বাস করি না। আধ্যাত্মই ধারণ করুন।

King—My love, O you of a fair face, luckily do you stand in my presence, whose darkness of forgetfulness has been scattered by recollection. The constellation Rohini has got united with the Moon after the eclipse.

Sakuntala.—May my husband be victorious ! [*Half-uttering, stops with stifling tears in the throat*].

King.—Fair one, though the word "victory" is prevented (from being uttered) by tears ; yet I am victorious ; since I have seen your face with ruddy lips, though unadorned.

Boy.—Mother who is he ?

Sakuntala.—Ask your destiny, my child.

King.—[*Falling at Sakuntala's feet*]

Oh you of beautiful form, let the sorrow of repudiation go out of your heart. At that time some strange, powerful derangement of my mind took place. The conduct of men, under a powerful darkness of delusion towards good and auspicious objects is generally of this nature. A blind man shakes off even a garland thrown on his head, apprehending it to be a serpent.

Sakuntala.—Get up, my husband. Surely some act done formerly, obstructing (my) good luck, was in those days, about to yield (its) fruit for which reason, my husband, though kind, became unfeeling towards me.

[*The king rises up*].

Sakuntala.—How did my husband remember this miserable person ?

King.—I will tell it, when I have removed the shaft of grief (from my heart). Fair-formed one, I shall be without remorse, by wiping away to day those tears resting on (your) curved eyelashes, which gathering in drops and giving pain to your lower lip were at first looked upon with indifference by me through delusion. [*Does as said*].

Sakuntala.—[*Seeing the ring*]. This is the same ring, my husband.

King.—On getting this ring, (the power of) recollection was regained.

Sakuntala.—A (serious) mischief had been done by it, in that it was not to be got at the time of convincing my husband.

King.—Let, then, the creeper bear flower as a sign of (its) union with the (vernal) season.

Sakuntala.—I can not trust it. Let my husband wear it.

मातलिः । धर्मस्य पत्नी इति धर्मपत्नी (अश्वघासादिवत् तादर्थ्ये षष्ठ्या समासः) तथा सह समागमः ।

राजा । स्वादु मिष्ट हृदयानन्दवर्द्धनं इत्यर्थः फलं इति स्वादुफलं तत् सम्पादित यस्य सः । सुखीदर्कः इत्यर्थः । अभूदिति अद्यतने भूते लुङ् । This use of the लुङ्, in strict conformity to the requirements of grammar, corresponds to the present perfect tense in English.

शकुन्तला । जिह्मिणि आर्यपुत्रेण सह गुरुसमीपं गन्तुं । जिह्मिणि लज्जां अनुभवामि । क्रीधातुर्जुहोत्यादः । लट् जिह्मिणि लिट् जिह्माय, जिह्मायाम्भूव, etc. लुङ् अक्रीषीत् । क्तः क्रीतः क्रीणः, शत जिह्मयत् ।

मारीचः । दाक्षार्घ्यं, रणशिरसि ते पुत्रस्य अग्न्यायी दुष्यन्त इति अभिहितः अयं भवस्य भर्ता, यस्य चापेन विनिवर्तितकर्म कोटिमत् मघोनः यत् कुलिशम् आभरणं जातम् ॥ २६ ॥

हे दाक्षकन्ये अदिते रणशिरसि रणमूर्धनि ते तव पुत्रस्य इन्द्रस्य अग्न्यायी अग्रेसरः दुष्यन्त इति अभिहितः कथितः दुष्यन्ताख्यः अयं भवस्य प्रथिव्या भर्ता यतिः, यस्य चापेन धनुषा विनिवर्तितं निर्विषयीकृतं समापितमित्यर्थः कर्म दैत्य-वधकर्म कार्यं यस्य तत् विनिवर्तितकर्म कोटयः तौष्ण्यादिति विद्यन्ते यस्य तत्

कोटिमत् मधीनः इन्द्रस्य तत् प्रसिद्धम् (प्रसिद्धार्थविषयः तच्छब्दः यच्छब्दीपादानं नापेक्षते) कुलिशं वयं (क्रादिनी वज्रमस्त्री स्यात् कुलिशं भिदुरं पविः शतकोटि-
रित्यमरः) आभरणं निष्क्रियत्वात् ह्यन्यथाभिरादिवत् परिच्छेदतुल्यं जातम् । कप-
कालङ्कारः सचातिशयोक्त्युज्जीवितः । वसन्ततिलकावृतम् ॥ २६॥

Change of voice.—...अथयायिषा...अभिहितेन...भर्ता (भूयते) । विनि-
वर्तितकर्माणां कोटिमता कुलिशेन आभरणेन जातेन (भूयते) ।

अदितिः । अस्य दुष्यन्तस्य आकृतिः आकारः सन्भावनीयः अनुभातुं योग्यः
अनुभावः महिमा तेजोविशेषः यस्याः सा ; सन्भावनीयानुभावा । आकृतिदर्शनेनैव
तेजोविशेषः अनुमीयते ।

मातलिः । पुत्रे या प्रीतिः स्नेहः इत्यर्थः तस्याः पिशुनेन सूचकेन (पिशुनौ
खलसूचकौ इत्यमरः) चक्षुषा भवन्तं अवलोकयतः पश्यतः । इमौ अदितिकश्यपी
आखलललनिव भवन्तं सस्नेहं पश्यतः ।

राजा । मुनयः यत् (इन्द्रं) द्वादशधा स्थितस्य तेजसः कारणं प्राहुः, यत्
यज्ञभागेभ्यः भुवनत्रयस्य भर्तारं सुषुप्ते आत्मभवः परीऽपि पुरुषः भवाय यस्मिन्
आख्यदं चक्रे दक्षमरौचिसम्भवं स्रष्टुः एकान्तरं तत् इदं इन्द्रं ॥ २७॥

मुनयः महर्षयः व्यासादयः यत् इन्द्रं अदितिकश्यपी^{पुत्र}रूपं मिथुनं द्वादशधा स्थितस्य
प्रतिमासमादित्यमेदात् द्वादशात्मकतया स्थितस्य द्वादशमूर्तिधरस्य तेजसः सूर्यस्य
कारणं उत्पत्तिस्थानमाहु वदन्ति । उक्तञ्च भारते “अदित्या द्वादशादित्याः
सम्भूता भुवनेश्वराः” यत् मिथुनं भुवनानां स्वर्गादीनां लोकानां त्रयस्य भर्तारं
स्वामिनं यज्ञस्य यज्ञे वा भागः अंशः येषां ते यज्ञभागाः देवाः तेषां ईश्वरः तं इन्द्रं
सुषुप्ते जनयामास । आत्मना भवति इति आत्मभवः स्वयम्भूः परेः श्रेष्ठः पुरुषः
पुरुषोत्तमः विश्वः भवाय उत्पत्तये वामनरूपमाख्याय भवितुमित्यर्थः यस्मिन् इन्द्रे
स्त्रीपुंसयुगले आख्यदं स्थानं चक्रे, यस्मान्मिथुनात् वामनरूपेणोत्पन्नः इत्यर्थः । तथाच
विष्णुपुराणे—“मन्वन्तरे च संप्राप्ते तथा वैवस्वते द्विज । वामनः कश्यपात् विश्व-
रदित्या संवभूव ह” । दक्षश्च मरौचिश्च तौ दक्षमरौचौ ताभ्यां सम्भवः उत्पत्तिः
यस्य तत् दक्षमरौचिसम्भवं स्रष्टुः वेधसः एकं अन्तरं व्यवधानं यस्य तत् एकान्तरं
एकेन पुरुषेण व्यवहितं तत् इदं इन्द्रं युगलम् । अत्र विष्णुपुराणम्—“तत्र विश्वश्च
ब्रह्म जज्ञाते पुनरेव हि । आर्यमा चैव धाता च त्वष्टा पूषा तथैव च । विवस्वान्
सविता चैव मित्रो वरुण एव च । अंगुर्भंगसादितिज आदित्या द्वादश अमृताः” ।
शार्ङ्गखल्लौकितं वक्तव्यम् । आख्यदं तु प्रतिष्ठायामिति सुकागमः आङ्पूर्व्यात् पद-
धातोः चः ॥ २७॥

Change of voice.—मुनिभिः तत् कारणं उच्यते । तेन...भर्ता यज्ञ-

भागीश्वरः सुपुत्रे । आत्मभवेन परेण पुरुषेण आस्यदं चक्रे । दक्षमरीचिसम्भवेन
अनेन तेन...एकान्तरेण इन्द्रेण भूयते किं ?

राजा । अनुयोज्यः भृत्यः पुत्रिः स्थिति श्रवार्थं न कुलम् । नियोज्यकिङ्करप्रेष्ठ-
भुजिष्यपरिचारका इत्यमरः । उभाभ्यां इति प्रथामक्रियया अभिप्रेतत्वात् चतुर्थी ।
क्रियया यमभिप्रेति सोऽपि सम्प्रदानम् ।

अदितिः । अप्रतिरयः अप्रतिहन्त्री जगति एकवीरः ।

शकुन्तला । दारकेण पुत्रेण सहिता ।

मारीचः । आखण्डलसमः भर्ता जयन्तप्रतिमः सुतः ते अस्या आशीः न
योग्या ; पौलोमीसदृशी भव ॥२८॥

आखण्डयति मेदयति पर्वतान् इति आखण्डलः (खण्डधातोः कलच्) इन्द्रः
तेन समः तुल्यः भर्ता स्वामी, पतिरिन्द्रतुल्यप्रभावः । सुतः पुत्रः जयन्तेन पाकशा
सजिना प्रतिमा सादृश्य यस्य सः जयन्तप्रतिमः (जिधातोः झच् झञ्जलः) । अतः
ते तव सम्बन्धे अस्या आशीः न योग्या त्वं पुलोमः जाता इति पौलोमी शची तथा
सदृशी तुल्या भव । आङ्पूर्वात् शास् धातोः भावे क्तिप् आशीः इष्टाभिप्राया-
विष्करणं । पुलोमा दैत्यभेदः, आपत्यार्थं अण् स्त्रियां ङीष् ; (पुलोमन् + अच्
+ ङीष्) ॥ २८ ॥

Change of voice.—पौलोमीसदृशा भूयताम् ।

अदितिः । भर्तुरिति ऋस्यञ्च वर्तमाने इति कर्त्तरि षष्ठी । उभे कुले इति
उभयकुले (इतिविप्रये उभयशब्दस्य उभयादेशः) मातकुलं पितृकुलञ्च तयोः नन्दनः
प्रीतिवर्धनः । नन्दयति इति कर्त्तरि ल्युप्रत्ययेन नन्दनः ।

मारीचः । दिष्टा सास्त्री शकुन्तला इदं सत् अपत्यं भवान् च यद्वा विभं
विधिः च इति त्रितयं समागतम् ॥ २९ ॥

दिष्टा सौभाग्येन सास्त्री पतिव्रता इयं शकुन्तला शोभनं इदं अपत्यं पुत्रः भवान्
च यद्वा आस्तिक्यबुद्धिः शास्त्रे विश्वासः, विभं धनं, विधिः ऋत्विगाणां गृहणं इति
त्रितयं समागतम् यद्वापूर्वकं शास्त्रीककर्मोद्यै धनविसर्गः यथा शोभते तथा
दारकेण सह पित्रोरयं योगः नितरां शोभनः इति औपम्ये परिणामात् निदर्श-
नालङ्कारः ॥ २९ ॥

राजा । दर्शनमगु इष्टसिद्धेः सम्भवे सिद्धे तदन्यथाभावात् अपूर्वत्वमिति
प्रपञ्चयन्नाह—उदेति इति—

पूर्वं कुसुमं पुष्पं उदेति ततः फलं ; प्राक् घनीदयः तदनन्तरं पथः अयं निमित्त-
नैमित्तिकयोः क्रमः तव प्रसादस्य तु पुरः सप्यदः ॥३०॥

पूर्वं प्रागेव कुसुमं पुष्पं उदेति उत्पद्यते ततः पुष्पोत्पत्तेः अनन्तरं एवं फलं

জায়তে নতু পৃথ্বীদহান্ প্রাক্ । তথা প্রাক্ ঘনানাং মেঘানাং চত্বঃ স্বাবিভাবঃ
তদনন্তরং পথঃ জলং বর্ষঞ্চ ইত্যর্থঃ ভবতি । নিমিত্তং কারণম্ নৈমিত্তিকং কাৰ্য্যম্
তথোঃ নিমিত্তনৈমিত্তিকযোঃ ঐতুঐতুমতীঃ অথমেব ক্রমঃ পৌৰ্ব্বাপর্য্যক্কাপা এষা রীতিঃ
‘কারণমনু কার্য্য সম্ভবতি ন জ্ঞাপি তস্য বিপর্য্যয়ঃ’ । কিন্তু তব প্রসাদস্য অনন্যত্বস্য
যুগঃ অগ্রে সম্পদঃ তবানুগ্রহরূপান্ নিমিত্তান্ প্রাপ্যেব সাপত্যদারসমাগমরূপং কার্য্য
সমুৎপন্নমিতি প্রসিদ্ধক্রমস্য বিপর্য্যয়ঃ । অতিশয়োক্তিৰলঙ্কারঃ । ততীয়শ্লোকে
অর্থান্তরন্যাসঃ । বংশস্থবিলং বৃত্তম্ ॥ ২০ ॥

Change of voice.—কুমুদেণ চদীয়তে ততঃ ফলিন...ঘনীদয়ৈন প্রাক্...
পথস্বা...ক্রমেণ অনেন ভূয়তে ।...সম্পত্তিঃ ভূয়তে ।

[তাহার গর মাতলির প্রবেশ]

মাতলি । নৌভাগ্যাক্রমে পুত্রমুপদর্শন ও ধর্মপত্নীব সহিত সমাগমের দ্বারা আপনাদি
অভ্যুদয় সমুপস্থিত

রাজা । আমার অভিলাষের অতি মনোরম পরিণাম হইয়াছে । মাতলে, ইল্ল এটি
বৃন্তান্ত অবগত হন নাই ?

মাতলি । [ঐশ্বৰ্য্য হাঙ্গামার সহিত] ঐশ্বরদিগের অগোচর কিছুই নাই । আহুন
মারীচ আপনাকে দর্শনদান করিতেছেন ।

রাজা । শকুন্তলে, পুত্রকে গ্রহণ কর ; তোমাকে অগ্রে করিয়া ভগবান্ মারীচের
সহিত সাক্ষাৎ করিতে উচ্ছা করি ।

শকুন্তলা । আপনাদি সহিত গুরুজন সমীপে বাইতে লজ্জা বোধ হয় ।

রাজা । অভ্যুদয়সময়ে এইরূপ আচরণ করিতে হয় । এস, এস ।

[সকলে গমন করিলেন । তাহার পর আসনে উপবিষ্ট, অদিতির সহিত মারীচের
প্রবেশ]

মারীচ । [রাজাকে অবলোকন করিয়া] দাক্ষায়ণি, ইনি রণাঙ্গনে তোমার পুত্র
ইল্লের অগ্রবাহী, দুযন্ত নামে অভিহিত, পৃথিবীর স্বামী । ইহার চাপশভাবে কৰ্ণাদি
নিপন্ন হওয়ায় ইল্লের সেই প্রসিদ্ধ তীক্ষ্ণাঙ্গ কুলিণ অভরণস্বরূপ হইয়াছে ।

অদিতি । ইহার আকৃতি দেখিয়াই তেজোবিশেষের অনুমান হয় ।

মাতলি । আনুশ্রবণে দেবগণের জনকজননী পুত্রবাৎসল্য প্রকাশক দৃষ্টিতে আপনাকে
অবলোকন করিতেছেন । ইহাদের সমীপে গমন করুন ।

রাজা । মাতলে, মুনিগণ দ্বাদশরূপে স্থিত তেজোময় আদিত্যের কারণরূপে কে
দ্রীপুরুষযুগলকে নির্দেশ করেন, যে মিথুন ত্রিভুবনপতি দেবেশ্বর ইল্লকে উৎপাদন
করিয়াছেন, এবং স্বয়ম্ভু পরপুরুষ (বিষ্ণু) ও অবতার পরিগ্রহের জন্ত যে বৃষ আশ্রয়
করিয়াছিলেন, প্রক্ষমরীচিসমুদ্ভূত, বিধাতা হইতে এক পুরুষান্তর সেই মিথুন কি ইহার
তুই জন ?

মাতলি । হাঁ ।

রাজা। * [সমীপে গমন করিয়া] বাসবকিঙ্কর দ্রব্যন্ত আপনাদের উভয়কে প্রণাম করিতেছে ।

মারীচ। বৎস, দীর্ঘায়ু হইয়া পৃথিবী পালন কর ।

অদিতি। বৎস, অপ্রতিরূপ হও ।

শকুন্তলা। পুত্রসহিত আমি আপনাদের পাদ বন্দনা করি ।

মারীচ। বৎসে, তোমার স্বামী আখণ্ডলতুলা, পুত্র জয়ন্তসদৃশ, অশ্রু আশীর্বাদ তোমার যোগ্য নহে, তুমি পোলোমীর তুলা হও ।

অদিতি। বৎসে, স্বামীর প্রিয় হও । দীর্ঘায়ু বৎস অবশ্য মাতৃপিতৃকুলের কীর্তিবর্দ্ধক হউক । উপবেশন কর ।

[সকলে প্রজ্ঞাপতির চতুর্দিকে উপবেশন করিলেন]

মারীচ। [এক এক জনকে হস্ত দ্বারা নির্দেশ করিয়া] এই সাধ্বী শকুন্তলা, সং অপত্য এবং তুমি এই তিনজন শ্রদ্ধা, ধন এবং বিধি এই ত্রিতয়ের স্তায় সৌভাগ্যক্রমে সমাগত হইয়াছ ।

রাজা। ভগবন, পূর্বেই অভিলাষসিদ্ধি পরে আপনার দর্শন, অতএব আপনার অনুগ্রহ অপূর্ণ । কারণ পূর্বে কুহুমোদয় হয় পরে ফলোৎপত্তি ; প্রথমে মেঘোদয় পচাৎ বর্ষণ, কারণ ও কাণ্ডের এইরূপ (অবস্থানক্রম) ; কিন্তু আপনার অনুগ্রহের পূর্বেই অভীষ্টসিদ্ধিরূপ সম্পদ ।

[*Then enter Matali*]

Matali.—Luckily does the long-lived Prince prosper by seeing his son's face and by his reunion with his lawful wife.

King.—My heart's wish has had a happy fruition *Matali*, may not this matter be known to Indra ?

Matali.—[*With a smile*]. What (there is that) is beyond the range of the senses of the Gods ? Come, long-lived Prince, the holy sage Maricha is going to give you an interview.

King.—*Sakuntala*, take hold of your child ; with you before me, I wish to see the holy sage.

Sakuntala.—I feel abashed to go near my superiors, in company with my husband,

King.—In times of prosperity this is to be observed, my dear. Come, come.

[*All walk on. Then enter Maricha, seated on a seat, with Aditi*].

Maricha.—[*Beholding the king*]. *Dakshayani*, here is the ruler

of the earth, named Dushyanta, who at the head of your son's battles, takes the lead, and the celebrated thunderbolt of sharp edges, having its functions done by whose bow, has become an ornament to Maghavan (Indra).

Aditi.—His form is impressive of its dignity.

Matali.—Long lived Prince, the parents of the gods are looking at you with an eye speaking of affection for a child. Go near them.

King.—Matali, are they the couple,—born of Daksha and Marichi, and of one remove from the lord of creation,—which the sages call the cause of the solar energy subsisting in twelve forms ; which brought forth the lord of the three worlds, the chief of those that have shares in sacrifices ; and which even the self-born Supreme Being did resort to for birth ?

Matali.—Yes.

King.—[*Approaching*]. Dushyanta, the servant of Vasava (Indra) bows to you both.

Maricha.—May you live long and rule the earth, my child.

Aditi.—Be you matchless, my son.

Sakuntala.—I with my child do homage to the feet of you both.

Maricha.—My daughter, your husband is equal to Indra, and your son is like Jayanta. No other benediction is worthy of you. Be like Sachi, the daughter of Puloman.

Aditi.—May you be, my daughter, loved by your husband ! And may this long-lived child, by all means, be a delight to both the families (paternal and maternal) ! Sit down.

[*All sit round the great progenitor*].

Maricha.—[*Pointing to each of them, one after the other*].

Luckily the virtuous Sakuntala, this noble child, and you,—the triad (viz) faith, wealth and observance of sacred injunctions,—have come together.

King.—Holy sage, first the accomplishment of (my) desires ; and next is (your) sight. Hence your favour is indeed an unprecedented one. For,—the flower grows first : then the fruit ; first the gathering of the clouds, then the rains. Such is the order of cause and effect. But good fortune comes before your favour.

राजा । आज्ञां करोति या सा आज्ञाकरी दासी । गन्धर्वाणां अयं इति गान्धर्वः तेन गान्धर्वेण, अन्धोन्धचिसम्पन्नेन । कस्यचित् कालस्य अनन्तरं इत्यध्याहारेण तद्योगे षष्ठी । श्रुतेः श्रैष्ठ्यं मान्यं तस्मात् श्रुतिश्रैष्ठ्यात् श्रुति भंशात् प्रत्यादिशन्, अस्त्रीकुर्वन् प्रत्याचक्षाणः इति यावत् । समानं गीत्रं यस्य सः संगीतः एकान्वयः (वंशस्य आदिपुरुषेण सङ्गं वंशस्य संगीतत्वाभिधानि न कश्चित् विरोधः अतो न्यायपञ्चाननचरणैः युक्तसंगीत्रस्येति पाठे योदोषोद्घटः स दोषपदवै नावतरति) । कलस्य इति सम्बन्धमात्रविवक्षया षष्ठी ; कलस्य इति चतुर्थी साधीयसी । पूर्वं ऊढा इति ऊढपूर्वा मयूरव्यंसकादयसेति समासः चरट् भूतपूर्वं इति निर्देशात् पूर्वशब्दस्य परनिपातः । चित्रं विजयकारम् । यथा समचरूपे (गजे) गजः न इति (प्रतीतिः), तस्मिन् अतिक्रामति संशयः स्यात् ; पदानि दृष्ट्वा तु प्रतीतिः भवेत् तथाविधः मे मनसः विकारः ॥ ३१ ॥

समचं अचिसङ्गतं नयनविषयः इत्यर्थः रूपं आकृतिः यस्य तस्मिन् समेष्वरूपे गजे सति अयं गजः न भवति इत्याकारं ज्ञानं भवति, तस्मिन् गजे अतिक्रामति अचुर्विषयमग्नौत्यगच्छति सति संशयः सन्देहः स्यात् गच्छन्नयं जन्तुः गज इव लक्ष्यते किमयं गजो वा इति सन्देहः भवेत् तस्य दूरप्रयातस्य इति भावः पदानि चरच-चिह्नानि दृष्ट्वा किन्तु प्रतीतिः गजोऽयमिति निश्चयात्मकं ज्ञानं भवति यथा, मे मन मनसः चित्तस्य अपि तथाविधः विकारः भ्रमः । शकुन्तलायां समागतायां नेयमुद-पूर्वा इति दृष्ट्वा प्रतीतिरभूत्, अतियत्नां तस्यां, “वल्लवसुदूयमानं प्रत्याधयतीव मा हृदयम्” इति परिशङ्खानुकूलः सन्देहः समुत्पन्नः । अरण्ये प्रदत्तस्य अङ्गुलीयकस्य दर्शनेन च सत्यमियं मे धर्मदाराः इति निःसंशयं भानमुदपादि ; तदयं मे कश्चित् चेतसः ध्यामोह एव । निदर्शनालङ्कारः । वत्समुपजातिः ॥ ३२ ॥

Change of voice.—संशयेन भूयते । प्रतीत्या भूयते...तथाविधेन विकारेण भूयते ।

मारीचः । सन्नीहः भ्रमः उपपन्नः युक्तः । श्रापहेतुकत्वात् सन्नीहस्य, न ते कश्चित् अपराधः ।

अप्सरसां सान्निध्यात् यत् तीर्थम् अप्सरसौर्धमिति विद्युतं तत्र अवतरणं स्वकर्तव्यं पालनार्थं आज्ञाशात् अवरीहणं तस्मात् अनन्तरं इत्यर्थः मेनका कातरौभूता स्वकन्यां आदाय इति अन्वयः । ध्यानात् प्रणिधानात् अवगतः ज्ञातवान् । अङ्गुलीयकस्य दर्शनेन अवसानं अन्तः यस्य सः अङ्गुलीयकदर्शनावसानः ।

राजा । [उच्छ्वासेन दीर्घनिश्वासेन सङ्ग इति शीघ्राक्षं ; हृदयात् गुह्यभाराप-गनेन वा; इति उक्त्वा दीर्घनिश्वासं मुखेन उत्सृज्य] वचनीयात् निन्दायाः ; अकारणपरिभाषां धर्मदाराणां इति कौलीनात् ।

शकुन्तला । अकारणं कारणं विनैव प्रत्यादिशति प्रत्याचष्टे यः सः अकारण-
प्रत्यादेशी । प्रसः प्रदत्तः ; प्रपूर्वात् ददातिः क्तः । विरहेण शून्यं विषयान्तरास्यष्टं
उदयं यस्याः सा तथा ; भर्तृगतचित्तत्वात् इत्यर्थः ।

मारीचः । विदितः अर्थः भूतार्थः यथा सा विदितार्था । सङ्घर्षं चरति यः
सः सङ्घर्षचारी स्वामी । मन्युः कोपः मन्युर्दैन्येकतौ क्रुधि इत्यमरः ।

शापात् भर्त्सरि श्रुतिरोधकत्वे त्वं प्रतिहृता असि । अपेतमसि (तस्मिन्) तवैव
प्रभृता । मलोपहतप्रसादे दर्पणतले छाया न भ्रूयति शुद्धे तु सुलभावकाशा ॥ ३२ ॥

शापात् दुर्वाससः क्रीडनिमित्तात् भर्त्सरि स्वामिनि श्रुतिः अरण्यज्ञः रोधात्
व्याहतत्वात् रुद्धे निर्ह्ये सति श्रुतिभ्रंशात् त्वां परपरिग्रहं मत्वा निःक्षेपे सति त्वं
प्रसिद्धता निराकृता असि । अपेतम् अपगतं तमः श्रुतिलोपजन्यः मोहः यस्मात् तस्मिन्
अपेततमसि, पुनः प्राप्तश्रुतौ तस्मिन् भर्त्सरि तवैव न तु अन्यस्याः प्रभृता ईशित्वम् ।
मलिने कुतोऽपि निमित्ताद् समुत्पन्नेन दीपेण उपहतः लुप्तः प्रसादः नैर्घृण्यं खण्डता
इति यावत् यस्य तस्मिन् मलोपहतप्रसादे, कालुष्यं भजनाने दर्पणतले मुकुरे छाया
प्रतिबिम्बं (छाया सूर्यप्रिया कान्तिः प्रतिबिम्बमनातपः इत्यमरः) न भ्रूयति न
प्रतिफलति शुद्धे दीपादिशून्ये निमले तु तस्मिन् आदर्शे सुलभः सुकरः अवकाशः
अवसरः विव्धपातः इत्यर्थः यस्याः सा सुलभावकाशा । मलिने मुकुरे प्रतिबिम्बं न
पतति निर्मले तु पतति । तद्वत् श्रुतिभ्रंशवति प्रिये तवाधिकारः नासीत् इदानीं
पुनरुपलब्धश्रुतौ तस्मिन् तवैव प्रभुत्वम् । दृष्टान्तालङ्कारः वसन्ततिलकावृणम् ॥ ३२ ॥

Change of voice.—...छायया न भ्रूयते...सुलभावकाशया भूयते ।

मारीचः । शकुन्तलाया अपत्यं पुमान् इति शकुन्तलियः स्त्रीभ्योऽङ्क् इति
शकुन्तलाशब्दात् ङक् (ष्येयः) । अनुष्ठित जातकर्म्मसंस्कारः यस्य सः अनुष्ठित-
जातमन्या ।

मारीचः । तथाभाविनं वंशस्य प्रतिष्ठायाः हेतुभूतम् ।

अप्रतिरथः अयं अनुहातस्तिमितगतिना रथेन तीर्थजलधिः पुरा सप्तद्वीपां वसुधां
जयति । इह सखायां प्रसभदमनात् अयं सर्वदमनः लोकस्य भरणात् पुनः भरत
इति आख्यां यास्यति ॥ ३३ ॥

नास्ति प्रतिरथः प्रतिवृत्तौ यस्य सः अप्रतिरथः जगति एकवीरः अयं ते पुत्रः
अनुहाता प्रतिवन्धकरहिता यदा अनुहातेन प्रतिवन्धभावेन स्तिमिता अचक्षला गति
यस्य तेन रथेन तीर्थाः अतिक्रान्ताः जलधयः समुद्राः येन सः तीर्थजलधिः खड्गिती-
दधिः पुरा अये सप्त द्वीपाः यस्यां तां सप्तद्वीपां वसुधां प्रथिवीं जयति जेष्यति ;
(प्रत्यक्षाः इव यमाद्याः क्रियन्ते मृतभाविनः इति खलणात् अच भाविकालङ्कारः)
इह तपोवने सत्वानां जन्तूनां प्रसभेन वक्षेन दमनात् शासनात् अयं सर्वदमनः

সর্বদমনসংগ্রহা অভিধীযতে । লীকস্য জগতঃ ভরষাৎ পালনাৎ অর্থং পুনর্ভরত
ইতি আখ্যা নাম যাযতি প্রাপ্নোতি ॥ ৩২ ॥

Change of voice.—তীর্ণজলধিনা অনেন অপ্রতির্য্বেণ সততীপা ব্রহ্মধা
জীযতে । অনেন যাবৎ সর্বদমনেন...ভরত ইতি আখ্যা যাযতি ।

জযতি ইত্যব যাবৎপুরানিপাতথোলট্ ইতি লট্ । In connection with
the indeclinable particles যাবৎ and পুরা, let there be the present
tense লট্ in the place of the future লৃট্ or লুট্ । সতপূর্বাৎ হন্
ধাতোঃ ষণ্ উদঘাতঃ প্রতিবন্ধঃ নাস্তি উদঘাতঃ যস্য সা অনুদঘাতা । যদা ন
উদঘাতঃ ইতি অনুদঘাতঃ ।

সততীপা—The Hindu Geography describes the earth to con-
sist of seven islands, each enclosed by a sea. The Jambu-
dvipa is in the centre ; round it is the sea of salt water.
(লবণসমুদ্র). The next island is the Plaksha, surrounded by
the sea of sugarcane juice (রসসমুদ্র). Then are the islands—
Salmali, Kusa, Krauncha, Saka and Pushkara, which are sur-
rounded by the seas of wine (সুরা), ghee, curds (দধি), milk
(দুগ্ধ), and fresh water (জল) respectively.

রাজা । কৃতঃ সংস্কারঃ জাতকর্মাদিঃ যস্য তচ্ছিন্ অচ্ছিন্, বালকৌ সর্বমেব
আশ্রম্যহে প্রার্থয়ামহে । সর্বমেব অচ্ছিন্ সম্ভবতি ।

অদितिঃ । দুহিতুঃ কন্যায়াঃ শকুন্তলায়াঃ-মনীরথঃ স্বামিসমাগমরূপঃ তস্য
সম্পত্তিঃ সিদ্ধিঃ তয়া শ্রুতঃ বিস্তারঃ বাহুল্যং যেন সঃ শ্রুতবিস্তারঃ ক্রিয়তাম্ । মেনকা
তু শ্রবৈব অচ্ছান্ সেবমানা আস্তি সর্বং জাতবতীচ ।

শকুন্তলা । তাতকস্মায় প্রিয়নিবেদনং মে মনীরথঃ ।

রাজা । মমেনি বস্তী বিবচ্যয়া ; অন্তর্ধীপ্রয়োগঃ সাধীযান্ ।

মারীচঃ । আশ্রমত্যাগঃ শ্রাব্যতব্যঃ । পৃচ্ছতিঃ দুহাদিষু অন্তর্ভাবাত্ অসাবিতি
গৌণে কর্ম্মণি তব্যঃ । আত্মপূর্ব্বঃ পৃচ্ছতিরাক্ষণেপদী ।

মাতলি । প্রজাপতিগণ এইরূপে প্রসঙ্গ হন ।

রাজা । ভগবন্, আপনাদিগের এই দাম্পত্যের গান্ধর্ব্ববিধানে বিবাহ করিয়া কিয়ৎ-
কাল পরে ইনি বক্ষুগণ কর্তৃক আনীত হইলে ইহাকে প্রত্যাখ্যান করিয়া আপনার গোত্রের
উৎপন্ন পুত্রনীর কণের নিকট অপরাধী হইয়াছি । পরে অকুলীয়ক দর্শন করিয়া তাঁহার
কঙ্কাকে পূর্ব্বের বিবাহ করিয়াছি ইহা অবগত হইলাম । ইহা আমার নিকট অজুত
বোধ হইতেছে । অক্ষিগোচরে বর্তমান হস্তীকে এ হস্তী নহে, এইরূপ বোধ, পরে, গজ

নয়নপথের অন্তরালে গমন করিলে, গজ হইতেও পারে এইরূপ সন্দেহ এবং তাহার পদচিহ্ন দেখিয়া এ নিশ্চয় হস্তী এইরূপ দৃঢ় প্রতীতি ঘেরণ (অভুত), আমার চিত্তের বিকারও সেইরূপ (বিচিত্র)।

মারীচ। বৎস, নিজ অপরাধাশঙ্কা করিও না। এই বিশ্বৃতিও তোমাতে সম্ভব, শোন।

রাজা। আমি মনোযোগ দিরাছি।

মারীচ। মেনকা অমরতীর্থে অবতরণ করিয়া তাহার পর শোকবিহ্বলা শকুন্তলাকে লইয়া দাক্ষ্যায়ণী সমীপে যখন উপস্থিত হইয়াছিল তখনই ধ্যানপ্রভাবে অবগত হইলাম দুর্ক্যাসার শাপে এই দুর্ভাগা পত্নীকে তুমি পরিত্যাগ করিয়াছ, অশ্রু হেতু নহে। অঙ্গুলীষ দর্শনে সেই শাপের নিবৃত্তি।

রাজা। [দীর্ঘশ্বাস ত্যাগ করিয়া] আঃ নিন্দা হইতে মুক্ত হইলাম।

শকুন্তলা। [স্বগত] দৌভাগ্যের বিষয় যে আর্ধ্যপুত্র বিনা কারণে আমাকে ত্যাগ করেন নাই। আমি অভিশপ্ত হইয়াছিলাম ইহা ত স্মরণ হয় না অথবা শাপ প্রদত্ত হইয়াছিল আমি বিরহশুশ্রূষায় তাহা শুনি নাই। যেহেতু সখীষর আমাকে বলিয়াছিল, “স্বামীকে অঙ্গুলীষ দর্শন করাইবে।”

মারীচ। বৎসে, সকল বিষয় অবগত হইলে, এক্ষণে স্বামীর প্রতি ক্ষোধ করিও না। দেখ—অভিসম্পাতহেতু স্মৃতিলোপ হওয়ার স্বামী নিষ্ঠুরচিত্ত হইলে তুমি প্রত্যাখ্যাত হইয়াছিলে। (এক্ষণে) স্বামীর স্মৃতিভ্রংশনিবন্ধন মোহ দূর হইয়াছে তাহার উপরি তোমারই প্রভুত্ব। মলিনতা হেতু অশ্রু মুকুরতলে প্রতিবিম্বপাত হয় না। কিন্তু নির্মল দর্পণে প্রতিবিম্ব অনায়াসে পতিত হয়।

রাজা। ভগবান্ যাহা বলিলেন।

মারীচ। বৎস, আমরা এই শকুন্তলার গর্ভজাত তোমার পুত্রের বধাবিধি জাতকর্ষ সম্পাদন করিয়াছি, ইহাকে তুমি অভিনন্দন করিয়াছ কি?

রাজা। ভগবন্ ইহাতেই আমার বংশ প্রতিষ্ঠিত হইবে।

মারীচ। এই বালক সেইরূপ হইবে, ইহাকে চক্রবর্তী জানিবে। দেখ,—এই বালক জগতে অপ্রতিরূপ হইয়া অশ্লিতমুখসম্পাতরথের দ্বারা জলধিসমূহ উত্তরণ পূর্বক অচিরে সমুদ্রীপ পৃথিবী জয় করিবে। এখানে বলপূর্বক প্রাণিদিগের দমন হেতু ইহার নাম সর্কদমন; জগৎপালন হেতু ইহার অশ্রু নাম হইবে “ভরত”।

রাজা। ভগবান্ যাহার সংস্কারাদি সম্পন্ন করিয়াছেন, তাহাতে সকলই আশা করি।

অদিতি। ভগবন্ কস্তার অভিলাষসিদ্ধির বিষয় কণ্ঠকে বিস্তারিতভাবে বিজ্ঞাপন করুন। কস্তাবৎসলা মেনকা আমাদের সেবাপরায়ণ হইয়া এই স্থানেই আছে।

শকুন্তলা। [আশ্রয়িত] ভগবতী আমার অন্তরের অভিলাষ বলিয়াছেন।

মারীচ। তপঃপ্রভাবে তাহার নিকট সমস্তই প্রত্যক্ষ।

রাজা। এই হেতু মূনি আমার প্রতি অতি ক্রুদ্ধ নহেন।

মারীচ । তথাপি আমরা উঁহাকে প্রিসংবাদ প্রবণ করাইব । এহান্নে কে
কাহ্ন হে ?

Matali.—Thus do the great lords of creation show their favour,

King.—Revered sir, having married this lady, the obeyer of your commands, according to the Gandharva form, and disowning her, through loss of memory, when she was brought (before me) after some time by her relations, I have offended against the reverend sage Knwa, (who is) of the same family with you. Afterwards at the sight of this ring, I knew his daughter to have been married before (by me). This seems strange to me.

The change or illusion of my mind is of the same kind as (to say) that this is no elephant, when an elephant is present with his form before the eye ; to have doubts when he is passing (out of sight) ; and to have firm belief on seeing the foot-prints.

Maricha.—My child, away with (any) supposition as to your being in the fault. This mental delusion was quite justified in you. Listen.

King.—I am attentive.

Marichu.—At the very moment when Menaka, after having descended to the Apsarasthirtha, came to Dakshayani, leading Sakuntala with grief manifest on her, I knew by meditation that this poor wife, the joint performer of religious observances, had been repudiated by you because of the curse of Durhasa, and not otherwise. That imprecation (was ordained to have its) termination at the sight of the ring.

King.—[*Drawing the deep breath*] Now I am cleared of blame !

Sakuntala.—[*Aside*]. Luckily my husband did not disclaim (me) without reason But I don't remember myself to have been cursed. Or (it might be), the curse was given, but was not known by me whose heart was distracted by separation for I was advised by my friends that the ring was to be shown to (my) husband.

Maricha.—My child, you have become aware of the matter.

Now you should not, therefore, feel resentment against your husband,—the joint performer of (your) religious duties. See,—you were disowned, when your husband was harsh on account of the

obstruction of his memory by the reason of the curse. Over him left as he is (now) by the darkness of forgetfulness, yours alone is the mastery. No image falls on the surface of a mirror, the transparency of which has been impaired by dust. But on a clean (surface) it has an easy scope.

King.—As your reverence says.

Maricha.—Have you, my son, welcomed this child born³ of Sakuntala, whose natal ceremony was done by us in proper form ?

King.—Holy sage, in him has my family (found) a stay.

Maricha.—Know him, who will so turn out, to be the, (would be) paramount ruler (of the earth). Behold,—he, a matchless hero, would ere long conquer the earth with the seven islands, having crossed the seas in a car of gentle motion without jerks and resistance. Here (in this hermitage) he is (called) Sarvadamana, from (his) overawing all creatures by force ; but he will get the name of Bharata from his supporting the world.

King.—We hope all in him of whom the rites have been done by your holy reverence.

Aditi.—Holy sage, let Kanwa too be made to hear the details of this fulfilment of the wishes of (his) daughter. Menaka, who dotes on her daughter, is present here attending (on us).

Sakuntala.—[*Aside*] My heart's wish has been given utterance to by her reverence.

Maricha.—All this is present before the (mental) eye of his reverence, by reason of (his) power of penance.

King.—Hence the sage is not very angry with me.

Maricha.—Nevertheless, this happy news must be communicated to him by us. Who is there ?

मारीचः । विद्वायसा आकाशिन । तस्याः शकुन्तलायाः श्रापः तस्य निवृत्तिः
विरामः तस्यां ; भवे सप्तमी ।

मारीचः । अपत्यं च दाराश्च ते अपत्यदाराः, स्वस्य अपत्यदाराः इति स्वापत्य-
दाराः ; तैः सङ्गितः इति स्वापत्यदारसङ्गितः । राजधानौमितिलङ्घ्येति क्रियायाः
कर्म्म । तद्वा “देशकालभावाभ्यगन्तव्याः, कर्मसंज्ञाश्च कर्मणाम्” इति अकर्मकस्यापि
तिष्ठतेः कर्मणि द्वितीया ।

अपि चेति—विद्वीनाः तव प्रजासु प्राण्यदृष्टिः भवतु त्वमपि विततयज्ञः स्वर्गिणः

अलं प्रीणय ; एवं उभयलोकानुयङ्गशासनौघैः अन्योन्यक्रतुः युगशतपरिवर्तान् नयतम् । ३५ वेवेष्टि व्याप्तिरिति विट् (विशेः क्तिप्) व्यापकं बीजः प्रभावः यस्य सः विडौजाः पृषोदरादित्वात् साधुः । मघवा तव प्रजासु प्राज्या प्रभृता इष्टिः यस्य सः प्राज्यइष्टिः भवतु ; मघवा शस्याय भुवि इष्टिं पातयतु । त्वमपि वितताः विसौष्णाः सततमनुष्ठिताः इत्यर्थः यज्ञा येन सः विततयज्ञः स्वर्गिणः नाकिनी देवान् इति यावत् अलं अत्यर्थं प्रीणय । सततमिज्यानुष्ठानेन देवानां प्रीतिं वर्द्धय । एवं अनेन प्रकारेण उभौ लोकौ स्वर्गमर्त्यौ तयोः अनुयङ्गे मङ्गलसाधनेन शासनौघैः प्रशंसनीयैः महनीयैरिति यावत् अन्योन्यक्रतुः परस्परकार्यैः युगशतानां परिवर्तान् अतिक्रमान् नयतम् यापयतम् ; बहुयुगानि व्याप्य भुवनद्वयस्य मङ्गलं भवद्गां विधौघताम् । मालिनीहृतम् । आङ् पूर्वोदञ्जेः क्यप् अनिदितामिति नलोपे आन्यामिति रूपसिद्धिः ॥ ३५ ॥

Change of voice.—विडौजसा प्राज्यइष्टिना भूयताम् । त्वया अपि विततयज्ञेन स्वर्गिणः प्रीण्यन्ताम् । युगशतपरिवर्तान् नीयन्ताम् ।

प्रीणय इति प्रीणातेः णिचि लोटिरूपम्—“धूञ्प्रौजोर्नुग्वक्तव्य.” इति णिचि नुगागमः । In the causal form, the roots धू to shake and प्री to please, take the augment नृक् । उभौ लोकौ इति विग्रहे उभयलोकौ, उभादुदात्तौ नित्यम् नित्ययङ्गम् इतिविषये उभयशब्दस्य प्रयोगो मा भूदिति इति-विषये उभयशब्दस्य उभयादेशः । In a compound form the base उभय is substituted for उभ ।

राजा । शक्तिमनतिक्रम्य इति यथाशक्ति (अन्यथीभावः) । शयसी, श्रेयो-विधातुमित्यर्थः ; क्रियार्थोपपदेत्यादिना चतुर्थी ।

अथ नाट्यारम्भे इव नाट्यसमाप्तावपि मङ्गलं विश्वजनीनं प्रस्तुवन् अभिमतदेवता-मभिष्टवेनापुनर्भवं स्वस्य प्रार्थयते—प्रवर्त्ततामिति भरतवाक्यम् प्रसावमानान्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्तिः । पृथिव्याः ईश्वरः इति पार्थिवः राजा प्रकृतीनां प्रजानां हिताय मङ्गलाय हितं विधातुमित्यर्थः प्रवर्त्ततां ; लोकाभ्युदय-साधनमेव नरपतेर्मध्ये व्यापारः अस्तु । युतेन शास्त्रज्ञानेन महान्तः तेषां शास्त्र-ज्ञानसम्पन्नानां विदुषां नतु धनिकानामिति भावः सरस्वती वाणी महोच्यताम् । विद्यायाः एव नीरवं सञ्च्य भवतु इति तात्पर्यम् । परिगताः शक्तयः येन सः परिगतशक्तिः अनन्तशक्तौनामाधारः यद्वा शक्त्या प्रकृत्या मायया उमाख्यया उपेतः, आत्मन् भवति इति आत्मन्ः कण्ठे नीलः केशेषु लोहितः इति नीललोहितः शिवः सम पुनः भवः इति पुनर्भवः “सहस्रपेति” समासः तं पुनर्भवं पुनरुत्पत्तिं अपयतु

नाशयतु मीचं मे विदध्यात् । रुचिरावृत्तम् तल्लक्ष्यम् जभोसजौ गिति रुचिरर-
चतुर्थ्यङ्गे ॥३५॥

युतमङ्गता इत्यत्र विशेषणैव विशेष्यप्रतिपत्तेर्नविशेष्योपादानम् । मङ्गीङ्पूजायाम्
इत्यस्मात् “कण्डूादिभ्यः यक्” इति यक् ततः मङ्गीय इति धातोः कर्म्मणि लोटि-
रूपम् ।

Change of voice.—पार्थिवेन...प्रवृत्तताम् । सरस्वतीं मङ्गीयन्ताम् (लोकाः) ।
परिगतशक्तिना आत्मभुवा नीललोहितेन पुनर्भवः लप्यताम् ।

अत्र नाटके षड्काररसः अङ्गी अन्ये भयानकहास्यवीरकरुणादयः अङ्गत्वेन उप-
निबद्धाः । तत्र प्रख्यातवंशः राजर्षिः दुष्यन्तः नायकः धीरोदात्तनायकलक्षणासम्पत्ति-
रक्षिन् नेतरि स्फुटा । लक्ष्यं यथा—

“अविकल्पनः क्षमावान् अतिगम्भीरो महासत्वः ।

स्थेयान् निगूढमानो धीरोदात्तो दृढव्रतः कथितः ।

अविकल्पनः अनात्मज्ञावाकरः ।

महासत्वः हर्षशीकाद्यनभिभूतस्वभावः

निगूढमानः विनयच्छन्नगर्व्यः ।

दृढव्रतः अङ्गीकृतनिर्वाहकः ॥”

नायिका मुग्धा

प्रथमावतीर्णयौवनमदनविकारा रतौ वामा ।

कथिता मृदुष्यमाने समधिकलज्जावती मुग्धा ॥

नाटकेऽत्र प्राधान्येन वेदभर्त्री रीतिरवलम्बिता । तल्लक्ष्यम्—

माधुर्यव्यञ्जकैर्वर्णरचना ललितात्मिका ।

आवृत्तिरल्पवृत्तिर्वा वेदभर्त्री रीतिरिष्यते ॥

वृत्तिः समासः ।

इति श्रीमदभिज्ञानशकुन्तलव्याख्या सरलाख्या समाप्ता ।

महाकवेः कालिदासस्य सरसभारतीपरिणामस्य रसरुचिरस्य शाकुन्तलस्य
संस्करणमिच्छता,—मङ्गीयकीर्तरीश्वरचन्द्रविद्यासागरस्य संस्करणं, मङ्गीदयभुवन-
चन्द्रवसाकेन प्रकाशितमन्यत्, तथा मुम्बय्यां मङ्गामतिना गोङ्गवोलेन अर्थद्योतनिकया
सह प्रकाशित अपरं, श्रीमता पतनकरेण च सानुवादं प्रकाशितमन्यत् इति
संस्करणचतुष्टयमभिसमीक्ष्य यथामति पाठनिर्णयं कृतवता,—न्यायपञ्चाननोपाधिकेन
प्रवीक्ष्येण श्रीमत्कृष्णनाथभट्टाचार्येण विरचितां टिकां विद्वद्भिरस्य राघवभट्टस्य कृति-
मर्थद्योतनिकां च आलोच्य कृत्वा कृत्वा तदनुसारेण अन्येवासिनामनुगृह्यता—

যকমুখাদিব ভাগবতং রসং
 মৃতিপুটেন নিখীয যদানগাৎ ।
 নিখিল এষ জনঃ পরিমীড়িতী
 মুহুরহী গতবান্ পরমাং সুদম্ ॥
 শাখিল্যগৌবসম্ভূতাৎ বিপ্রাতল্যাত্মহাদনঃ ।
 রূপলাল ইতি খ্যাতাৎ শ্রীমখ্যপনামকাৎ ॥
 জাতিম মন্দমতিনা বিধুমুখেন
 শাকুললম্ব সুখবোধবিধিত্সুনেয়ং ।
 টীকা ব্যধায় সরলা বিদুষা প্রমীদং
 ধৈর্যাদসৌ গিরিসুতাগিরিশপ্রসাদাৎ ॥
 শশিবাণনবরদ্ধমিত্যেব নৃপবিক্রমাৎ ।
 টীকীয় নভসঃ শিথৈ সমান্নিপদমাগতা ॥

পাশ্চাত্যেজেরীভাষয়া অনুবাদনে, “মনিয়া” শব্দেণ মছীদ্যেণ ক্রতাৎ অনুবাদাৎ
 যীমত্পতনকরৈক ক্রতাচ্চ সুমহৎ সাহায্যকং লব্ধং সর্ব্বানৈব তান্ প্রতি ক্রতশ্চদ্যেণ
 যাযতি ময়া সুধীবর্গোদীপানিছীদেদ্বিতুমিত্যলং বিস্তরেণ । শ্রী শিবমস্তু ।

শিষ্য । [প্রবেশ করিয়া] ভগবন্, এই আমি উপস্থিত ।

মারীচ । গালব, তুমি এইক্ষণই আকাশমার্গে গমন করিয়া আমার বাক্যানুসারে
 কণ্ঠকে এই প্রিয়সংবাদ বল যে শাপনিবৃত্তি হওয়ায় উপলব্ধমুতিদ্রব্যস্ত সপুত্রা শকুন্তলাকে
 প্রতিগ্রহণ করিয়াছেন ।

শিষ্য । ভগবান্ যেৰূপ আদেশ করেন । [নিক্রান্ত]

মারীচ । বৎস তুমিও জ্ঞীপুত্রের সহিত প্রিয়বন্ধু আশঙ্কলের রথে আরোহণ করিয়া
 রাজধানীতে প্রস্থান কর ।

রাজা । ভগবান্ যেৰূপ আদেশ করেন ।

মারীচ । বিড়োজা ইল্ল তোমার প্রজাবর্গের (উপকারের জন্য) প্রভূত বৃষ্টি উৎপাদন
 করুন । তুমিও নিরন্তর যজ্ঞানুষ্ঠান করিয়া দেবগণকে অত্যন্ত প্রীত কর । এইরূপে
 উভয় ক্ষণতের মঙ্গলানুষ্ঠান হেতু প্রশংসনীয় অন্তোজ্ঞকৃত্যের দ্বারা যুগশতের পরিবর্তন
 কাল উভয়ে অভিবাহিত কর ।

রাজা । ভগবন্, শক্যানুসারে মঙ্গলের জন্য চেষ্টা করিব ।

মারীচ । তোমার আর কি প্রিয় করিব ?

রাজা । ইহারও অধিক প্রিয় আছে ? যদি ভগবান্ প্রসন্ন হইয়া প্রিয় করিতে
 ইচ্ছা করেন তাহা হইলে এইরূপ হউক ।

[ভয়তবাক্য]

নরপতি প্রকৃতির মঙ্গলের লক্ষ্য প্রবৃত্ত হউন। শাস্ত্রজ্ঞানগরিষ্ঠ মহৎদিগের বাক্য পূজিত হউক। এবং অনন্তশক্তির আধার স্বয়ম্ভূ নীললোহিত আমার পুনর্জন্ম নিবারণ করুন।

[সকলে নিব্রাহ্ম]

সপ্তম অঙ্ক সমাপ্ত।

সম্পূর্ণ।

Pupil.—[*Entering*]. Holy sage, here I am.

Maricha.—Galava, go just now through the air and tell the venerable Kanwa, from me, the joyful news that at the termination of her curse, Sakuntala with her child has been taken back by Dushyanta having got his recollection (back).

Pupil.—As your holy reverence commands. [*Exit.*]

Maricha.—You too, my son, start for your capital, with wife and son, having mounted the car of your friend, Akhandala (Indra)

King.—As your holy reverence commands.

Maricha.—And let Indra of all pervading energy be pouring copious rain to your subjects ; and let you too, performing sacrifices constantly, satisfy the gods greatly. In this way let both of you pass the revolution of hundreds of ages, with mutual acts (of benevolence and piety) praiseworthy because of good to both the worlds.

King.—I shall try for the good (of the world) according to my might.

Maricha.—What more good can I do for you.

King.—Is there anything more delightful than this? If, however, your holy reverence, being pleased, wishes to do favour let this be—

[*The speech of Bharata*]

May the ruler of the Earth bestir (himself) for the good of the people! May the voice of (men) eminent by learning be revered! And may the self-born God, Siva, (black in the neck and red in the hair), the wielder of (all) power, stop my birth again!

Exeunt omnes.

End of the Seventh Act.

FINIS.

APPENDIX A.

SANSKRIT PROSODY.

There is a close relation between metre and Poetry ; but the nature of the relation is often over-stated ; in so much that in popular language the one is sometimes identified with the other ; though the difference between them is precisely what there is between matter and form. From the very earliest times the practice among almost all nations having been to express rich creations of feeling and imagination in melodious words, metre has become, to use a logical phrase, the inseparable accident of poetry. To define roughly, metre is the arrangement of letters or syllables consisting of long and short vowels, according to some rule. The origin of metrical composition may be traced to the efforts of the primitive human race to express its emotion of deep wonder at the sight of the glorious phenomena of nature. In early times there was no distinction between music and Poetry. Gradually, however, Poetry became separated from music ; and this separation helped the luxuriant growth and development of metre as found in Sanskrit Poetical literature.

“The earliest and most important work in Sanskrit Prosody is the Pingala-chhandassastra. The Agnipurana also gives a complete system of Prosody.” There are several other original treatises, among which the Chhandomanjari of Gangadas is most popularly used ; and has been chiefly drawn upon in the following pages.

At the outset certain definitions are given which like the definitions of Geometry are the ground-work of the system of Sanskrit metres. They are as follows:—

पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ।
 वृत्तमक्षरसंख्यातं जातिर्मात्राकृता भवेत् ॥
 सममर्द्धसमं वृत्तं विषमश्चेति तत्त्रिधा ।
 समं समचतुष्पादं भवत्यर्द्धसमं पुनः ॥
 चादि स्तृतीयवद्यस्य पादस्तुथ्यौ द्वितीयवत् ।
 भिनचिक्लचतुष्पादं विषमं परिकीर्तितम् ॥
 अरस्तुभगैर्लानैरेभिर्दशभिरक्षरैः ।
 समसं वाङ्मयं व्याप्तं चैलौक्यमिव रिण्डना ।
 मस्त्रिगुह स्त्रिलघुश्च नकारो
 भादिगुरुः पुनरादिलघुर्ध्वः ।
 ओ गुरुमध्यगतो रलमध्यः
 सोऽन्तगुरुः कथितोऽन्तलघुस्तः ॥
 गुरुरीको गकारस्तुलकारो लघुरीककः ।
 सानुस्वारश्च दीर्घश्च विसर्गश्च गुरुर्भवेत्
 वर्णः संयोगपूर्वश्च तथापादान्तगोऽपिवा ॥
 यतिर्जिह्वेष्टविश्रामस्थानं कविभिरुच्यते ।
 सा विच्छेदविरामाद्यैः पदैर्व्याख्या निजिच्छया ॥

A *Padya* or poem consists of four feet, and is either वृत्त or जाति । A वृत्त is one in which "the metre is regulated by the number and position of syllables" in each foot or पाद. The metre in a जाति is regulated by the syllabic instants in each foot. A वृत्त consists of three classes ;—(a) that in which the construction of the four feet obeys one principle or rule, called सम ; (b) in which the odd feet are constructed alike according to one rule, and the even feet according to another, called अर्द्धसम ; and (c) that in which the four feet are all constructed differently, —called विषम ।

There are ten groupings of syllables or letters ; and these ten are sufficient to explain all possible varieties of metres. One single long vowel is termed ग ; and one short vowel is termed अ । Excepting these two the remaining eight groups consist each of three syllables. They are termed अक्षर (a group

of three long vowels); न, (a group of three short vowels); भ, (a group with the first vowel long); य, (a group with the first vowel short); ञ, (a group having the middle vowel long); र (a group having the middle vowel short); स, (a group having the final vowel long); त, (a group having the final vowel short). These groups are represented thus;—

ग = - । ख = - । म = - - - । न = - - - ।
 भ = - - - । य = - - - । ञ = - - - ।
 र = - - - । स = - - - । त = - - - ।

Vowels naturally long, such as वा, ई, ऊ, ए &c. are termed *गुरु* and short vowels, followed by anusvara or visarga, or by a conjunct consonant, are regarded, for the purposes of metre as long vowels. And also a short vowel at the end of a foot may be regarded, for the exigence of metre, as a long one. *Yati* or cesura is the pause in a verse

In an appendix like this, our limited scope will not allow a thorough dissertation on the various kinds of metres. And we shall, therefore, mention those that have been used in the *Sakuntala*.

1. *चतुष्टुभ* or metre with eight syllables in each foot. There are several varieties of it. But the general rule regulating its construction is:—

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
 षष्ठं गुरुच पादानां शेषेष्वनियमी मतः ॥
 - - - - -

Ex. इसीहि क्षीर मादत्ते तन्निशाः वर्ज्यं त्यपः ॥

2. *विष्टुभ* is a metre with 11 syllables in a foot.

(a) इन्द्रवज्रा—खादिन्द्रवज्रा यदि तौ जगौः

(b) उपेन्द्रवज्रा—प्रथमे लघौ सा ।

(c) उपजातिः—अननरीदीरितलब्धभाजौ पादौ यदीयानुपजातवक्त्राः इत्थं
 किञ्चान्धास्त्रयि निश्रितासु वदन्ति जातिष्विदमेवनाम ।

	ज	त	ज	ग	ग	(उपेन्द्रवज्रा)
	—	—	—	—	—	
Ex.	श म प्र	धा ने षु	त पौ ध	ने	षु	(पादान्तगः)
	त	त	ज	ग	ग	
	—	—	—	—	—	(इन्द्रवज्रा)
	गू दं हि	दा द्वा त्वा	क म स्ति	ते	जः	वृत्तमुपजातिः ।
	य	भ	त	ग	ग	

Ex.	ष मी वे	दिं प रि	तः कृ त	धि	ष्याः ।	} anomalous metre, hence named vedic.
	य	त	त	ग	ग	

स मि वृ त्तः प्रा त्त सं स्त्री र्ण द भाः ॥

(d) रथोद्धता—रातपरैर्नरलगै रथोद्धता ।

र न र ल ग

ए व सा अ म वि रु द्ध वृ त्ति ना ।

(e) शालिनी—मात्तौगौचेत् शालिनी वेदलोकेः

म त त ग ग

Ex. सा नि न्द ली खानि भा ग्या नि वा ला ।

3. जगती—or metre, with 12 syllables in a foot.

(a) द्रुतविलम्बितमाह नभौ भरौ ।

न भ भ र

Ex. मु नि सु ता म ण य ऋ ति रो धि ना ।

(b) वंशस्थबिल्व—जतीतुवंशस्थमुदीरितं जरौ ।

ज त ज र

Ex. इ दं कि खा म्या ज न नी ह रं व पुः ।

4. अतिजगती—or metre with 13 syllables in a foot.

(a) प्रहर्षिणी—प्राशाभिर्मानजरगाः प्रहर्षिणीयम् ।

म	न	ज	र	ग
—	—	—	—	—
—	—	—	—	—

Ex. स ख्य स्ते स किल श त क्र तो र ज व्यः ।

(b) रुचिरा—जभौ सजौ गिति रुचिरा चतुर्यङ्गैः ।

क	भ	स	ज	ग
—	—	—	—	—
—	—	—	—	—

Ex. प्र व च्चं तां प्र कृ ति हि ता य पा र्थि वः ।

5. शकरी—or metre with 14 syllables in a foot.

वसन्ततिलकं—ज्ञेयं वसन्ततिलकं तभजा जगौगः ।

त	भ	ज	ज	ग	ग
—	—	—	—	—	—
—	—	—	—	—	—

Ex. अ स्मात्प रं व त ज था शु ति स नृ ता नि (पादान्तगः) ।

6. अतिशकरी—or metre with 15 syllables in a foot,

मालिनी—ननमययुतेयं मालिनीभोगिलोकैः

न	न	म	य	य
—	—	—	—	—
—	—	—	—	—

Ex. न ख लु न ख लु वा णः स त्रिपात्थोऽ यमस्मिन् ।

7. अत्यष्टि—or metre with 17 syllables in a foot.

(a) मन्दाक्रान्ताम्बुधिरसनगैः स्नेभनौ तौ गयुग्मम् ।

म	भ	न	त	त	ग	ग
—	—	—	—	—	—	—
—	—	—	—	—	—	—

नै त च्चि खं य द य मु द धि श्या म सौ मां ध रि त्रौ

(b) शिखरिणी—रसैरुद्वैच्छिन्ना यमनसभलागः शिखरिणी ।

य	म	न	स	भ	ल	ग
—	—	—	—	—	—	—
—	—	—	—	—	—	—

Ex. इ तः प्र त्या दे शा त्स्र ज न म लु ग न्तुं व्य व सि ता ।

(c) हरिणी—नसमरसलागः षड्वेदैर्हयैर्हरिणी मता ।

न स म र स ल ग
 ——— ——— ——— ——— ——— ———
 ——— ——— ——— ——— ——— ———

Ex. सु त नु ह द या त् प्र त्या दे श व्य ली क म पै तु ते ।

8. अतिधृति—*or metre with 19 syllables in a foot.*

शार्दूलविक्रीडितं—सूर्याश्वैर्मसजासताः सगुरवः शार्दूलविक्रीडितिम् ।

म स ज स त त ग
 ——— ——— ——— ——— ——— ———
 ——— ——— ——— ——— ——— ———

Ex. प्र त्या दि ष वि शी ष म ण्ड न वि धि वां म प्र की षा पिं तम् ।

9. प्रकृति—*or metre with 21 syllables in a foot.*

सम्भरा—संभ्रैर्याणां वयेष्विमुनियतिपुतासम्भराकीर्तितम् ।

म र भ न य य य
 ——— ——— ——— ——— ——— ———
 ——— ——— ——— ——— ——— ———

Ex. या ष्टिः क्ष ण रा द्या व ह ति वि धि हु तं या ह वि र्या च क्षीणी ।

Of अर्द्धसम—metres, in which the alternate lines are similar.

1. अपरवक्र—अयुजि ननरला गुरुः समे तदपरवक्रमिदं नञौ नरौ ।

न न र ल ग
 ——— ——— ——— ——— ———
 ——— ——— ——— ——— ———

Ex. अ नु म त ग म ना श कु न्त ला
 न ज ज र
 ——— ——— ——— ——— ———
 ——— ——— ——— ——— ———

त रु भि रि यं व न वा स व न्धु भिः ।

2. पुष्पिताया—अयुजि नयुगरेफतो यकारौ युजितुनञौ नरनाथ पुष्पिताया ।

ज न र य
 ——— ——— ——— ——— ———
 ——— ——— ——— ——— ———

Ex. तु र ग खु र ह त स था हि रे णः
 न ज ज र ग
 ——— ——— ——— ——— ———
 ——— ——— ——— ——— ———

वि ट प वि ष क्त ज ला र्द्रं व ल्क ले पु । (पादान्तः)

3. विद्योगिनी

or
सुन्दरी

—विषमे ससजाः गुरुः समे सुभराख्योऽथगुरुर्विद्योगिनी।

स स ज ग
— — — — —
— — — — —

Ex.

प्र थ मी प क्त तं म रु त्व तः
स भ र ल ग
— — — — —
— — — — —
प्र ति प त्या ल पु म न्य ते भवान् ।

4. मालभारिणी

or
चौपञ्चदसिक

—विषमे ससजा यदागुरुचेत्सभरायेनतुमालभारिणीयम्

स स ज ग ग
— — — — —
— — — — —
भ व ने पु र सा धि के षु पू र्णं
स भ र य
— — — — —
— — — — —

Ex.

स्ति ति र त्वा र्थ सु श न्ति ये निवासम् ।

Of जाति metres, which are regulated by the number of syllabic instants.

1. "The most common variety of such metres is चार्या"।
There are nine divisions of it :—

पथ्या विपुला चपला सुखचपला जघनचपला च ।

गीत्युपगीत्युद्धीतय चार्यागीतिश्च नवधार्या ॥

चार्या—यस्याः पादे प्रथमे द्वादश मात्रा सन्त्या तृतीयेऽपि ।

चष्टादश द्वितीये चतुर्थके पञ्चदश सार्या ।

One short vowel is equal to a *matra* ; a long one to two.

Ex. $\overbrace{\text{। । । । । । । । । ।}}^2$
सुभगसलिलावगाहाः

$\overbrace{\text{। । । । । । । । । । । । । । । ।}}^{\infty}$
पाटलसंसर्गसुरभिजनवाताः

	॥ ॥ ॥ ॥ ॥ ॥ ॥ प्रच्छाय सुलभ निद्राः ।		॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ दिवसाः परिणाम रमणीयाः
2. गाय or गीति	}	यस्याः प्रथमद्वितीयौ हादशमावात्मकौ मती पादौ	
		अन्यावष्टादशमितमावाविद्धितौ च सा भवेद्गीतिः ।	
	॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥	तुम्हण आणे हिचरं ।	॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥ ॥
		सह उय कामी दिवाविरत्तिवि	

APPENDIX B.

OF THE FIGURES OF SPEECH.

In the language of Rhetoric, a figure is a turning or deviation from the ordinary mode of expression. The purpose with which such a deviation is resorted to is twofold ; — (a) the clearance of what is obscure by a reference to facts more widely known ; and (b) the investing the simple with an appearance of the pompous. Or in the language of Professor Bain, figures are either expository or ornate.

In Sanskrit literature, however, figures are used chiefly for the purpose of ornamentation. They have been divided by Sanskrit Rhetoricians into two classes — (1) Those that refer to words or the outward clothing of thought, — known as, — *Sabdalanakara*, and (2) those that have a bearing on the meaning or thought itself ; — known as *Arthalanakara*. Of these, the latter are by far the most important. The *Sabdalanakaras* are comparatively few. Without going into details, it will be sufficient for our purpose to name the two *Anuprasa* and *Yamaka* both of which can be classed under the one head alliteration. The *Selska* or pun is sometimes recognised as a *Sabdalanakara*. It will not be out of place to cite a few examples here ; —

Anuprasa.— ललितलवङ्गलतापरिश्रीलनकीमलमलयसमीरे ।

नधुकरनिकरकरन्वितकीकिलकूजितकुञ्जकुटीरे ॥

Yamaka.— नवपलाशपलाशवनं पुर स्फुटपरागपरागतपङ्कजम् ।

मृदुलतान्तलतान्तमलीकयत् स सुरभिं सुमनोभरैः ॥

Slesha.— पृथुकान्तस्वरपात्रं भूषिताखिलपरिजनं देव ।

विलसत्करिणगङ्गनं सम्प्रति सममावयोः सदनम् ।

The *Arthalanankaras* are so many, with such, minute differences between several of them, that to do justice to them all would be beyond the scope of an appendix. An attempt will be made to give a rough idea of the most important of them. They are enumerated as follows :—

- | | |
|---|---|
| 1. उपमा (Simile). | 14. व्यतिरेक (Excellence of one over the other). |
| 2. रूपक (Metaphor). | 15. सहोक्ति (A kind of hyperbole). |
| 3. सन्देह (Doubt). | 16. विनोक्ति (The assertion of a concomitance that ought to be). |
| 4. भ्रान्तिमान् (Illusion). | 17. मासोक्ति (Saying in a summary way). |
| 5. अपह्नुति (Denial of the relevant). | 18. परिकर (Saying with a purpose). |
| 6. निश्चय (Assertion of the relevant). | 19. श्लेष (Pun or <i>double entendre</i>). |
| 7. उत्प्रेक्षा (Supposition or conjecture). | 20. अप्रस्तुतप्रशंसा (Praising what is not the subject). |
| 8. अतिशयोक्ति (Exaggeration or hyperbole). | 21. व्याजस्तुति (Apparent praise or blame). |
| 9. तुल्ययोगिता (Competition). | 22. पथ्यायोक्ति (Circumlocution). |
| 10. दौपक (Competition in a modified form.) | 23. अर्थान्तरन्यास (Supporting the general by the particular etc. |
| 11. प्रतिवक्षूपमा (Comparison between two propositions or assertions). | 24. अनुमान (Inference), |
| 12. द्वयान्त (Parallelism). | |
| 13. निदर्शना (Attempt at identification). | |

- | | |
|---|--|
| 25. आक्षेप (The apparent suppression of what is intended). | predicate and subject in a series). |
| 26. विभावना (Effect without cause). | 38. सार (Climax). |
| 27. विशेषोक्ति (Cause without effect). | 39. यथासंख्य (Order) |
| 28. विरोध or विरोधाभास (Contradiction). | 40. पथ्याय(Transition in order). |
| 29. असङ्गति (Incongruity). | 41. परिहृति (Barter). |
| 30. विषम (Opposition). | 42. परिसंख्या (Defining). |
| 31. सम (Emulation). | 43. समुच्चय (A concourse of causes or effects). |
| 32. अधिक (Want of harmony between container and contained). | 44. प्रतीप (Inversion). |
| 33. अन्योन्य (Reciprocity). | 45. मौलित (Suppression of the relevant by something better. |
| 34. विशेष (Speciality). | 46. सामान्य (Indistinction between the relevant and the irrelevant.) |
| 35. व्याघात (Counteraction). | 47. व्याजोक्ति (Pretext). |
| 36. कारणमाला(Series of causes). | 48. स्वभावोक्ति (Natural description.) |
| 37. एकावली (Statement of | |

N. B. There are several others ; but as they are of an insignificant nature, they have been omitted. Some even of those that are put down here may be omitted.

The perfection of human knowledge being the subsuming of particulars under generals, the finding of unity in diversity, the ascending from nature to nature's God ; all knowledge, if analysed, will be reduced to a perception of similarities amidst diversities. On this principle, all figures are but modifications, to a greater or less extent, of the one grand figure, the *Upama*. *Upama* is the simple statement of the resemblance of one object to another ; and this is done by certain signs (इव, वत्, वा, यथा &c.) like, as &c. The object which is compared is called the *Upameya*, and that with which the compari-

son is made is called the *Upamāna*. In almost all the figures, the nature of the relation between the *Upameya* and *Upamāna* is stated, as conceived, through the various gradations from similarity to identity, and from identity to the ignoring of the one ; and from ignoring to the consequent states such as illusion etc. From *Upama* to *Rupaka*, the transition is from similarity to identity ; but yet the identity is not absolute ; it is an identity with a knowledge of the two sides. In *Sandeha*, (or doubt), and *Utprekshā* (conjecture), the mood is rather an inclination towards asserting the predominance of the *Upamāna* ;—which reaches its culmination in *Bhṛantiman* (illusion) through *Apaknūti* (denial of the upameya or relevant). The *Atisayokti* or (hyperbole) is a less strong assertion than the *Bhṛantimān* ; but stronger than *Rupaka*. The *Pratibastupama* and the *Dristanta* are but different ways of stating the resemblance between two sentences. In the one the resemblance is of the nature of identity ; in the other of similarity. In *Nidarsana* the relation between two statements or objects failing to be one of identity is reduced to one of similarity ; it differs from *Dristanta* in this respect that the two statements in it are not two independent sentences. *Dīpaka* and *Tulyayogita* are but statement of the similarity between two or more objects, both of which either relevant or irrelevant (in the latter) ; or one of which relevant and the other irrelevant (in the former), not by the signs expressive of resemblance nor by the usual mode of identification through its various stages ; but by the introduction of some verb or adjective which, helped in most cases by some copulative conjunction, brings out the idea of comparison and points out the similarity. The *Vyatireka* and *Pratīpa* are attempts at bringing down the exemplar,—in the one in a mild form ; in a stronger form in the other,—to enhance the beauty of the object to be described.

The *Sumasokti* is stating in a brief compass by means of some adjective or verb, the resemblance of the *Upameya* to some object which has little connection with the subject-matter.

The *Arthantaranyasa* is supporting a statement by some other statement which stands to the former in the relation of either cause and effect, or general to particular and *vice versa*.

Aprastutaprasansa is stating the other side of the comparison, by suppressing the *Upameya*.

The *Milita* and *Sāmānyā* are less bold aspects of the mood in which the *Bhrantiman* is conceived.

The *Asangati*, *Visama* and *Virodhabhasa* are poetical attempts to establish the relation of cause and effect between objects which apparently lie in different places, which are seemingly, opposed to each other in respect of qualities and action ; and which stand in opposition with each other as individual objects etc.

The *Vibhavana* and *Viseshokti* are two figures, the one being the converse of the other ; in which poets by a bold stretch of their imagination state that effects take place without cause ; and causes, though not counteracted, produce no effect. The *Adhika* is a species of hyperbole in which the receptacle is spoken of as being less in dimension than the thing received.

The *Nischaya* is the opposition of the *Sandeha*. In it the doubt is removed by the introduction of some proofs.

About the other figures, it is needless here to say much. They are, most of them, of little importance ; and are not very commonly used ; and do not appreciably enhance the beauty of composition, excepting *Ekavali*, *Parisanḥya* and *Sara*, which are used in elevated compositions.
